



GROUND

THE GEOGRAPHIC ISSUE

Norbert Axel Richter
Brouchra Khalili
Leah Gordon

Miron Zwonir
Regina José Galindo
Stefanos Tsivopoulos



Nan Goldin

The
Ballad
of Sexual
Dependency

June 11, 2016 — February 12, 2017

MoMA

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EDITORIAL

Berlin, June 5th 2016

The first book I could say that was my book, was the 1993 edition of Le Petit Larousse Universal Encyclopedia, it was not really mine but my parent's. I used to spend hours going through the thin yellowish pages of the thick book. I remember I was very confused and fascinated at the same time with the pink section dividing the book in two different worlds, but more fascinating was for me the inner part of the cover and back cover of the book. I am not sure today, but back in the days, that part of the book had all then flags of the world. My mother explained me then those geometric shapes are flags and that every country, just like ours (Dominican Republic) is represented by a flag.

Same as I was growing up my fascination for geography became more and more of a concern, wondering then what was the difference between the geophysical map and the political map hanging in the wall of the class room.

With this note I would like to introduce the third issue of the first volume of this compendium, which is meant to cover the spring and the still developing summer.

For this issue, there are three aesthetic narratives; one is informed by the notion of citizenship vs. world citizens, the other concerns leibphänomenologie and new cartographies, and another global issues vs. corners of the globe.

This time the research to fill in the following pages developed quite interesting, lacking the democratic call for work we implemented in the previous issues, this time we decided to seriously focus on finished and outstanding contributions in order to offer our followers punctual guidelines in this issue's concept.

It was a marvellous experience to establish dialogues with each and every contributor of the issue you are about to navigate through and so, now I would like to share that experience with the rest of you.

Now I'll let you all surf through the compendium's pages and as always, open to read/hear your impressions.


Ismael Ogando
Editor in Chief



Berliner stadtplan & bahn linien, 1907

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S. NOORDEN
18. WENTWORTH ST. E. I.

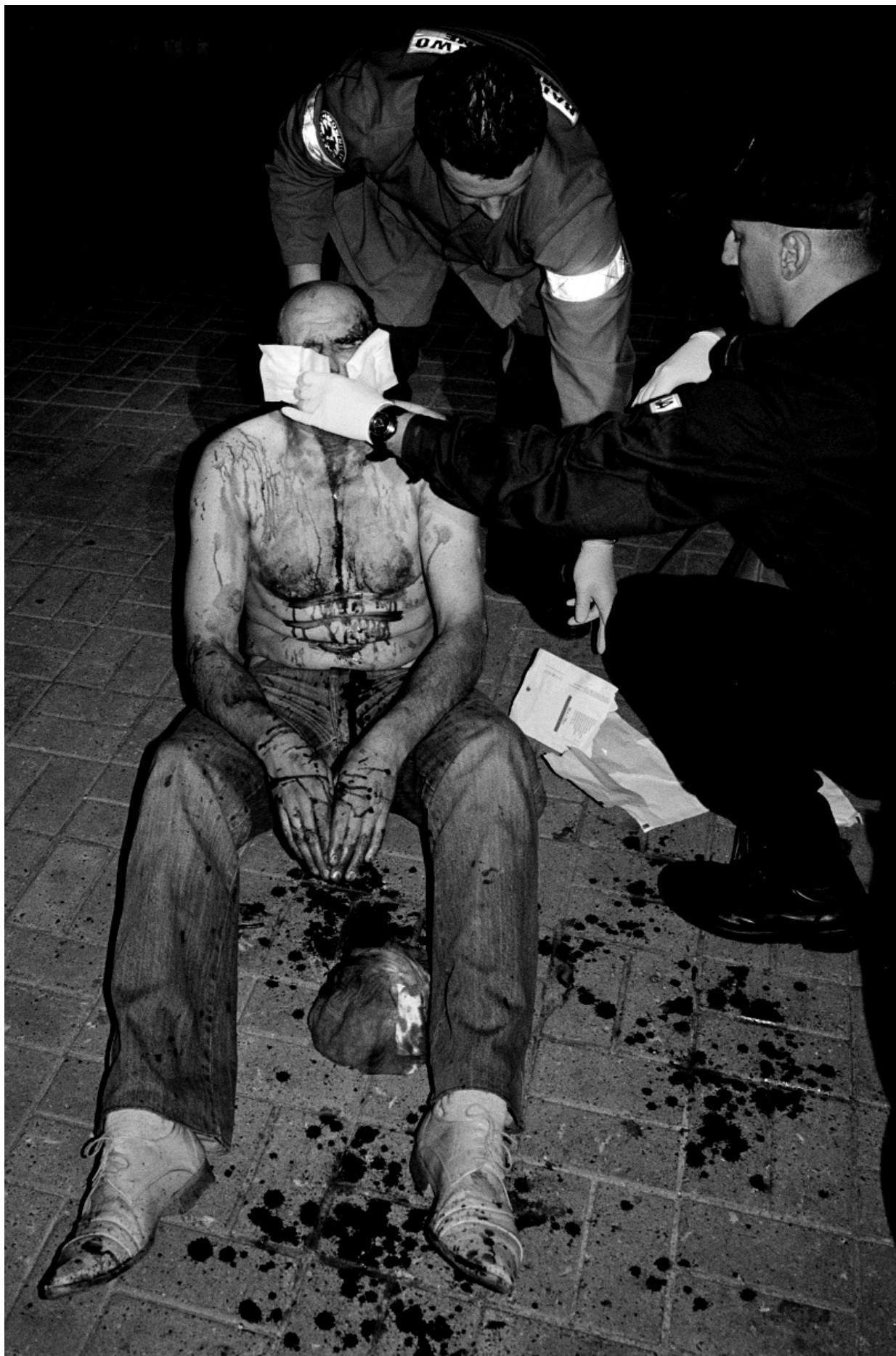
VEGETABLES & SALADS
FRESH DAILY

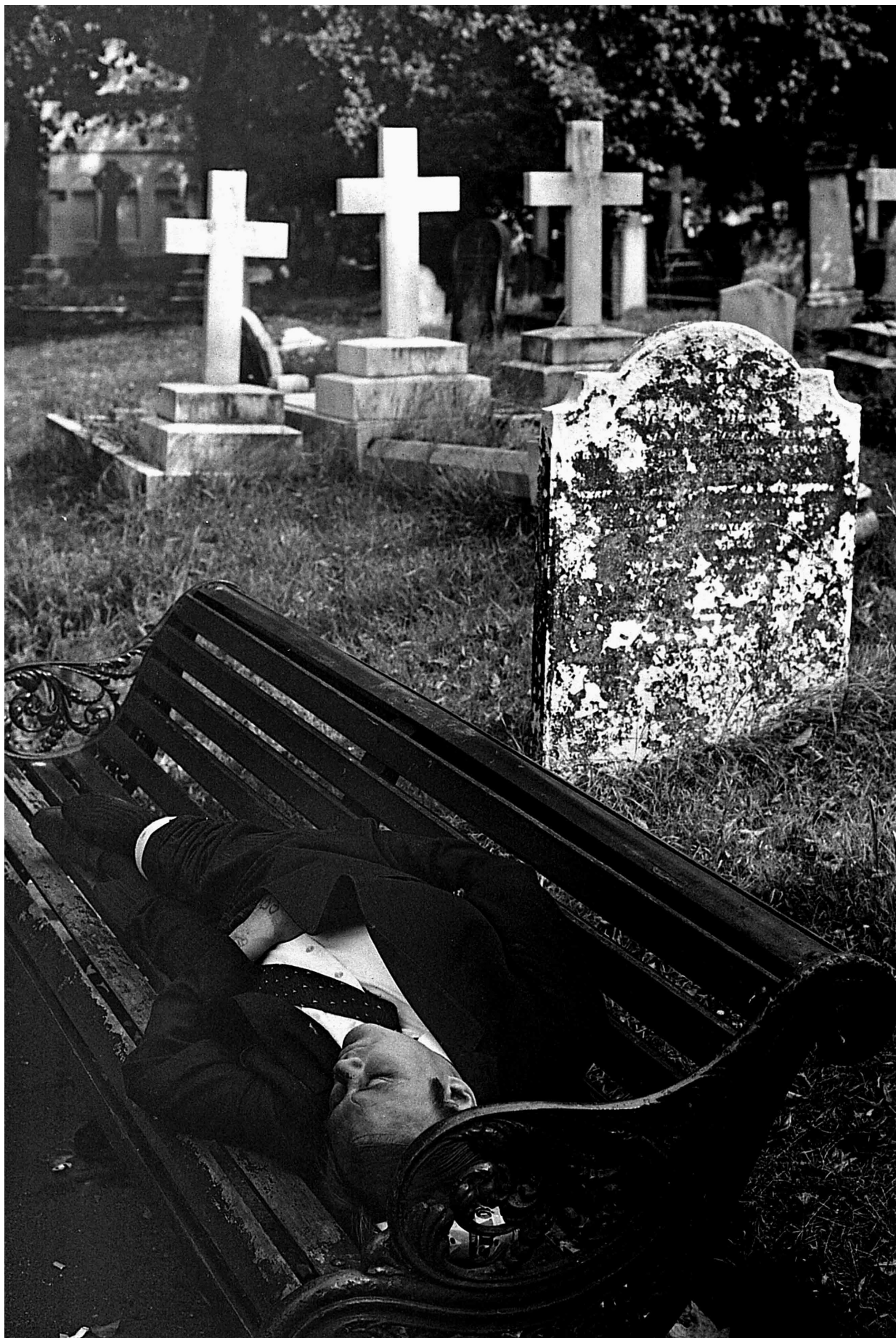
Miron Zownir

GEOGRAPHIES



London, 1978





London, 1978









St. Petersburg, 1995





New York City, 1982





Berlin, 2006







GERMAN ANGST

Dijana Zadro



















RESPONDING TO RACISM IN THE AGE OF SOCIAL MEDIA

Growing up as a first generation child of east asian parents in Australia, I was not always aware that I was racially different

Apart from occasionally wishing I had blonde or curly hair like my peers, my mother socialised with the other children's mothers at the school gate, and my packed lunch from home contained sandwiches just like everybody else's. It was not until I was old enough to go on sleepovers did I realise that not everyone's parents cooked asian meals at home.

At 14 came my first personal experience of racism. While at my after school job at a fast food chain, an older teenager in the back seat of a car in the drive through lane shouted out to me "Go back to where you came from". The guy was most likely drunk and his friends apologetic, yet it was a rude awakening. I didn't have the vocabulary to conjure up a single word in response. A colleague helpfully suggested spitting in their food but for some reason I wouldn't let it happen. I only mentioned this occurrence to close friends at the time, and mentioned nothing to my family.

Had social media existed then, perhaps I would have found it easier to express my concerns. Afraid of confrontation, I would have found solace in the anonymity of the internet and the experiences of others with similar stories. The internet and social media have given regular people a voice. Raising the profile of social issues is no longer only the role of spokespeople from antidiscrimination organisations. From blogs, to online petitions, to Twitter hashtags, a large online show of support is powerful and can influence policy makers.

Criticising discrimination in the form of hashtags and commentary unite groups of people, who punish offenders with public exposure

One high profile "Twitter Storm" was the experience of Justine Sacco who in December 2013 tweeted just before boarding an international flight, "Going to Africa. Hope I don't get AIDS. Just kidding. I'm white!". Sacco should have known better, as former head of PR for media corporation InterActiveCorp. In the 11 hours it took for her plane to reach its next destination, the offensive tweet was shared and retweet-

ed, and derided numerous times. Some couldn't wait for her plane to land so she could face the music, gleefully adding the hashtag #hasJustineLandedYet to their own comments on the situation. Twitter was making her pay for her ignorance.

Humour on social media can also be used to devalue racist remarks

Following the March 2016 terrorist attacks on two airports and a subway station in Brussels, British man Matthew Doyle tweeted the antimuslim remark: "I confronted a Muslim woman yesterday in Croydon. I asked her to explain Brussels. She said 'Nothing to do with me'. A mealy mouthed reply." The Twitter hashtag #mealy-mouthedreply started to trend. Amused Twitter users were using the hashtag to highlight the ridiculousness of asking a muslim woman on the street to explain terrorism, with their own examples: "I confronted an Irish women [sic] yesterday in Camden. I asked her to explain Bono. She said "Nothing to do with me". A mealy mouthed reply." from user @rob-manuel, and "I confronted a dog today & asked him about that time when I was 4 and a dog bit me. "woof" he said. A mealy mouthed reply." from @TechnicallyRon.

Journalist and feminist writer Caitlin Moran also received an education on racism issues after tweeting about her interview with actor and producer Lena Dunham (of the HBO TV series *Girls*) in

October 2012. In response to the comment "did you address the complete and utter lack of people of colour in girls in your interview? i sure hope so!" from user @lizzie-coan, Moran responded "Nope. I literally couldn't give a shit about it." Social media commenters and bloggers jumped upon Moran's lack of sensitivity towards intersectional feminism, i.e., her prioritising gender issues before race or class.

However does making an offending statement go viral always mean that the moral of the story is learnt?

After his original tweet, Doyle continued to inflame the situation with tweets containing the term "towel heads", a derogatory term used to describe people of middle eastern descent. He also retweeted some of the above described parodies, perhaps unaware that they were laughing at him, not with him.

Even the producers of the internationally broadcast Oscars awards ceremony are guilty of focusing on one issue of racism while overlooking another. In the run up to the 2016 awards show, the trending hashtag #Oscars-SoWhite highlighted the lack of racial diversity amongst the nominees and renewed discussion on the lack of diversity in Hollywood in general. Celebrities also jumped on the bandwagon with actor Dustin Hoffman and director Spike Lee boycotting the ceremony for this reason. However the antidiscrimination message and

the positive publicity for the issue were overshadowed by the reinforcement of racist stereotypes during the awards ceremony itself.

For a sketch during the show, host Chris Rock introduced three east asian child actors dressed in suits as “the accountants” who helped collect the Oscars results, reinforcing the benevolent racist stereotype that east asians excel at maths. Actor Sacha Baron Cohen, making an unplanned appearance in character as Ali G, also made a joke about the size of Asian genitalia. Although Baron Cohen’s crude remarks were unscripted, and probably would have been censored, did no one involved writers, the children’s parents, or Chris Rock himself question the appropriateness of the sketch?

Calling attention to an issue of racism on social media does not always address the issue at hand


How many of the people jumping on the antiracism hashtag bandwagon would also be able to further discuss the deeper issues of racism and discrimination, or even be willing to take part in an antidiscrimination protest? Along with other “armchair activism” campaigns, such as KONY 2012, antiracism hashtags pop up out of the nowhere, spread like wildfire, and then disappear just as quickly.

Trial by social media is also often brutal. An offhand remark intend-

ed for a small audience can become viral overnight, spiralling out of the author’s control until they are receiving death threats and online abuse much worse than the original offending comment. In the cases of Justine Sacco and Matthew Doyle, Sacco was promptly sacked and Doyle was arrested on suspicion of inciting racial hatred on the back of the controversies. Caitlin Moran walked off relatively unscathed with feminist magazine Bitch refusing to publish an interview they had conducted with her, unhappy with her white centric representation of contemporary feminism.

How to respond to racism was not something that I learnt about at school or talked about with my family, and it would have been comforting to know that it was something that people did, and also I, could talk about. Discussing an issue on social media makes it easier to spread the word about and understand complex issues, yet does not always guarantee a full understanding of the problem at hand. The good done by not letting discrimination go unnoticed should not be soured by a culture of bullying and harassment. Such as tampering with someone’s food is not the answer, the punishment should fit the crime.



 <http://adamcursed.tumblr.com> — ADAM

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Bookmarks and History

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ADAMCURSE'S secret diary : Photo

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SECRET DIARY

Adam Curse

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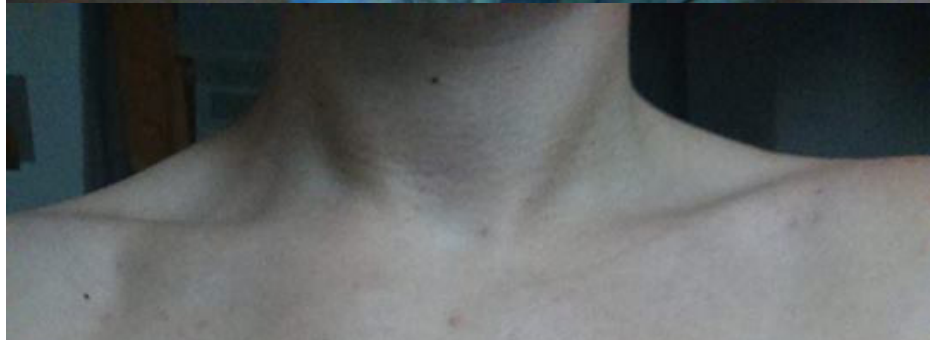
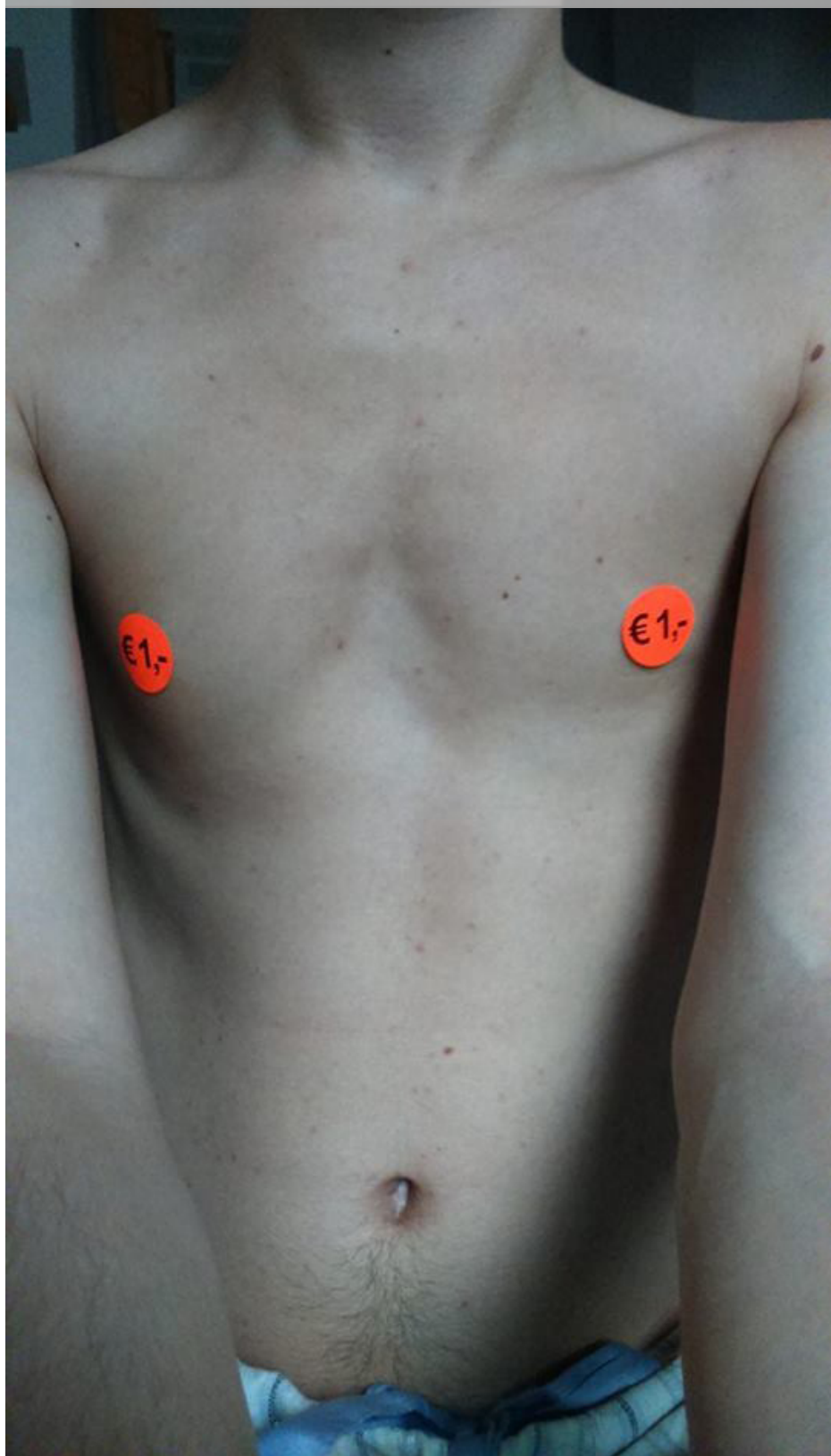
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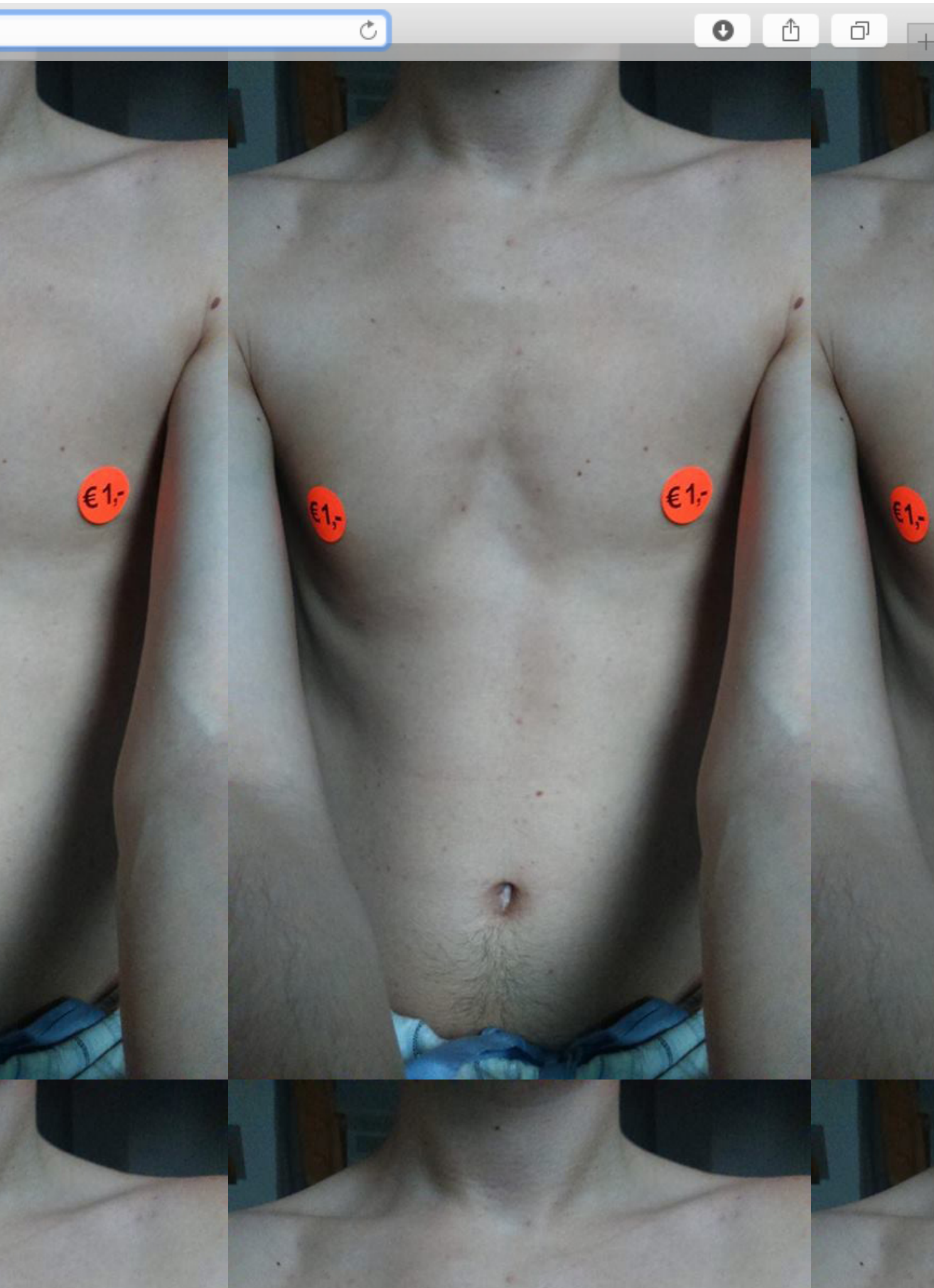






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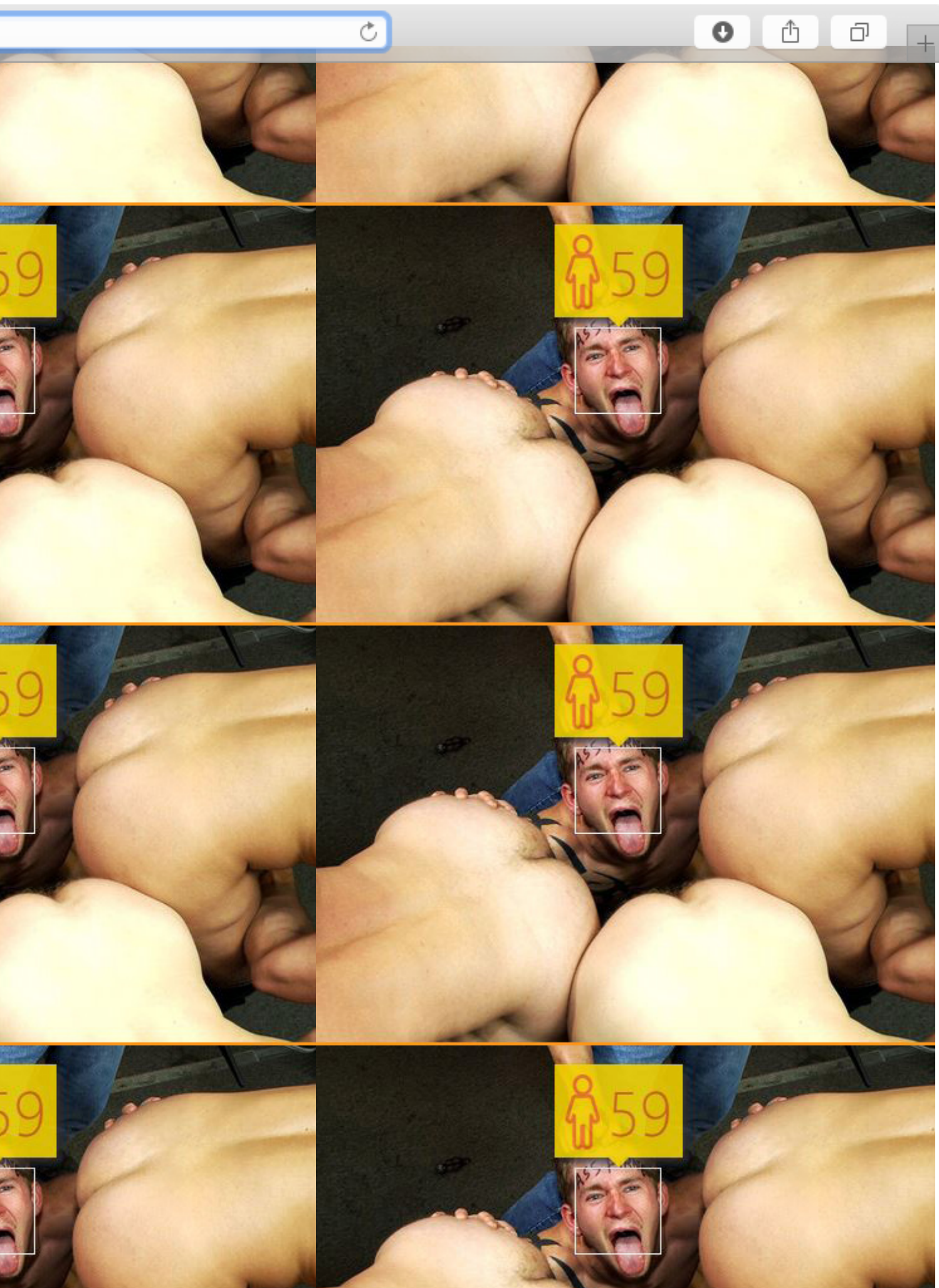


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< [=) +447733707406

TODAY

Hey Ross, unfortunately I cannot come today to work. I got sick yesterday and I have high fever. I'm really sorry.
Adam



✓ 9:39 am, Me: ☆



Adam you know that no one believes it!!! You can't be that sick from one day to another as yesterday you were fine. Anyway make sure you come on Monday.

9:52 am ☆

Write message



77% 9:57

< [=) +447733707406

TODAY

Hey Ross, unfortunately I cannot come today to work. I got sick yesterday and I have high fever. I'm really sorry.



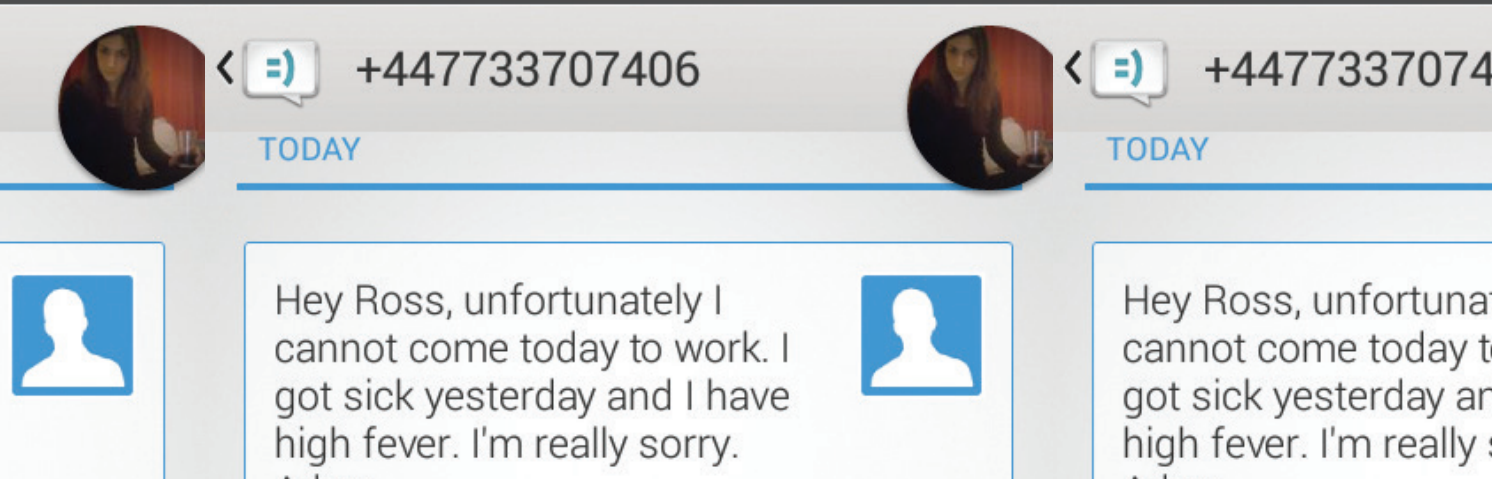
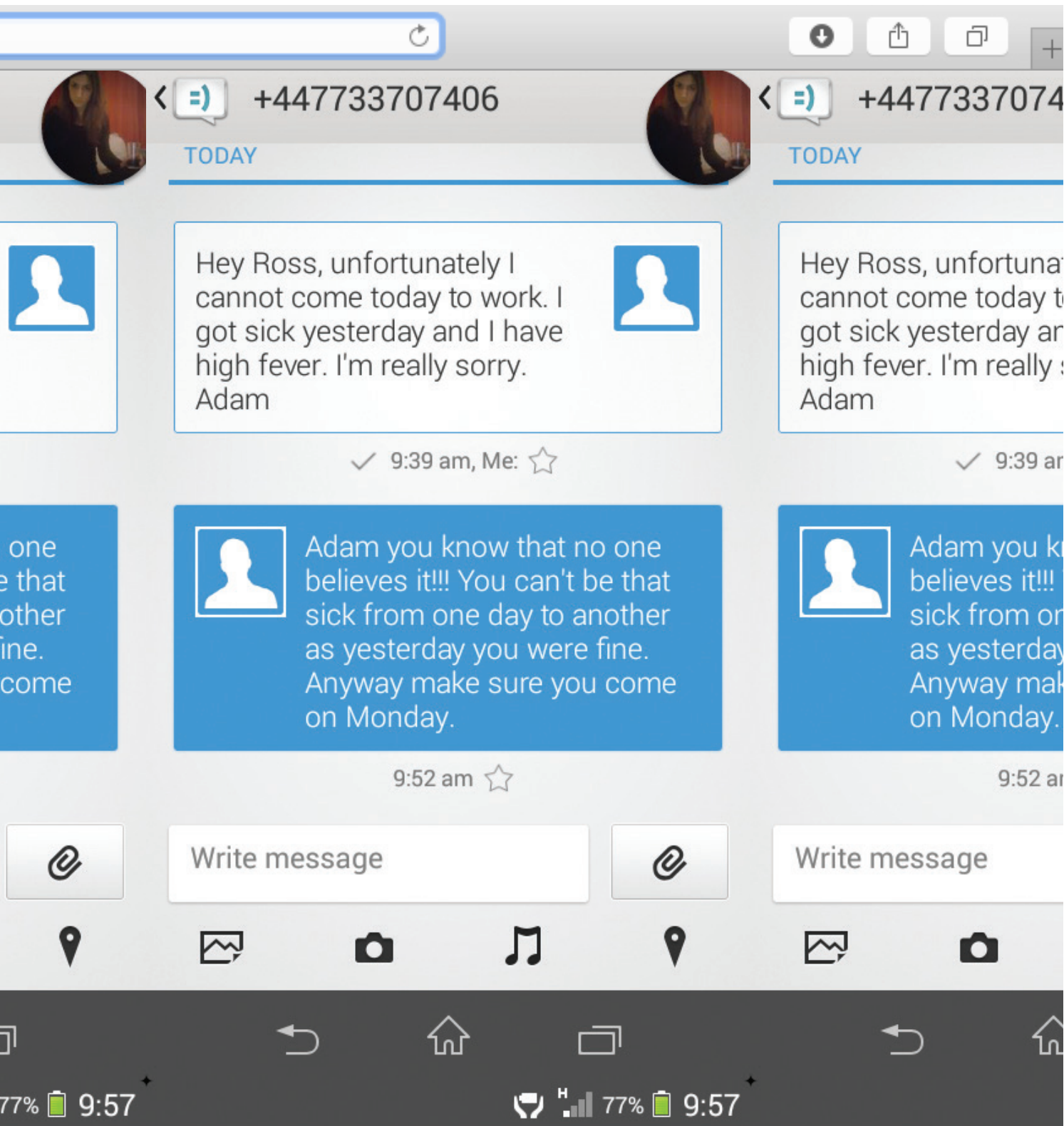
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TODAY

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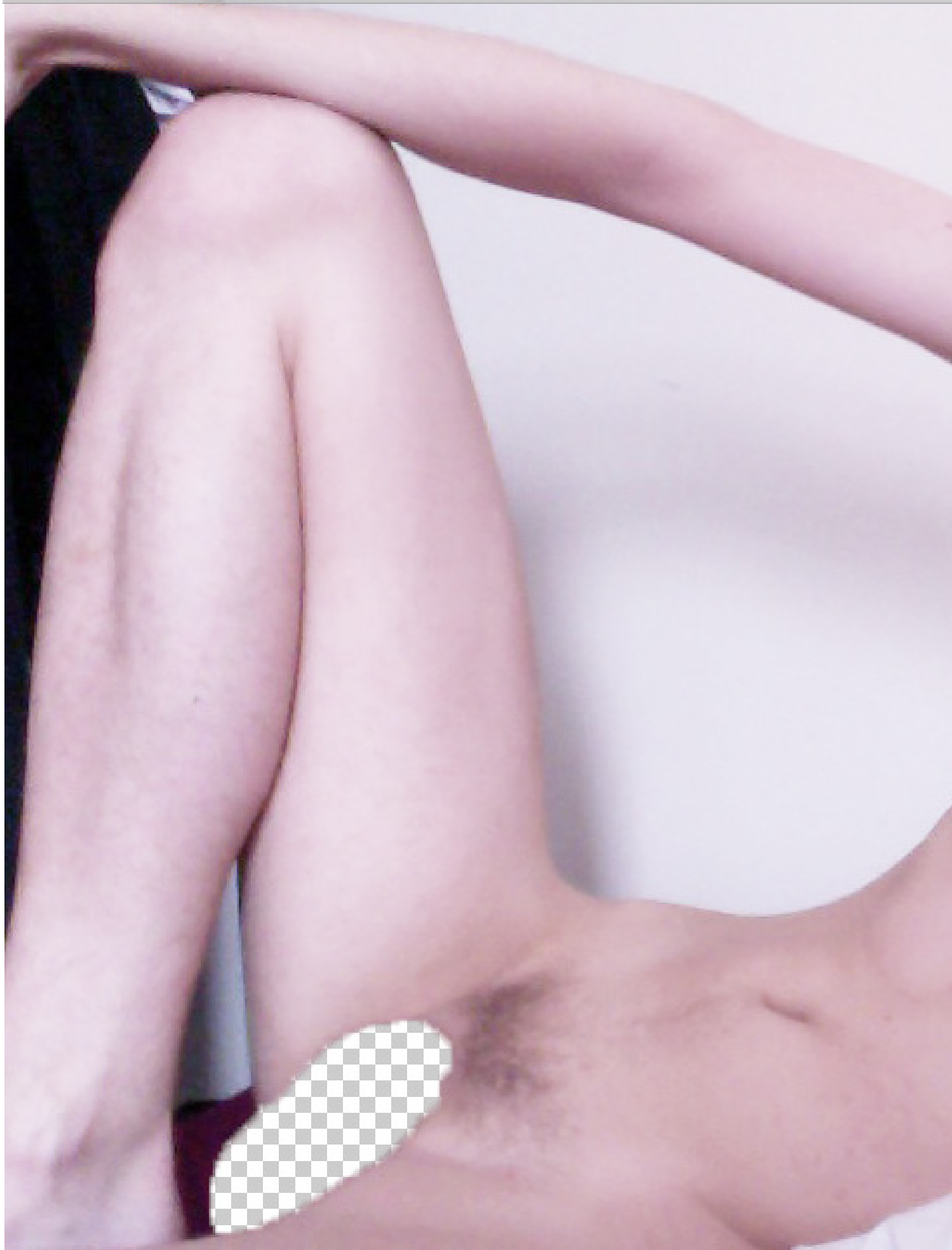


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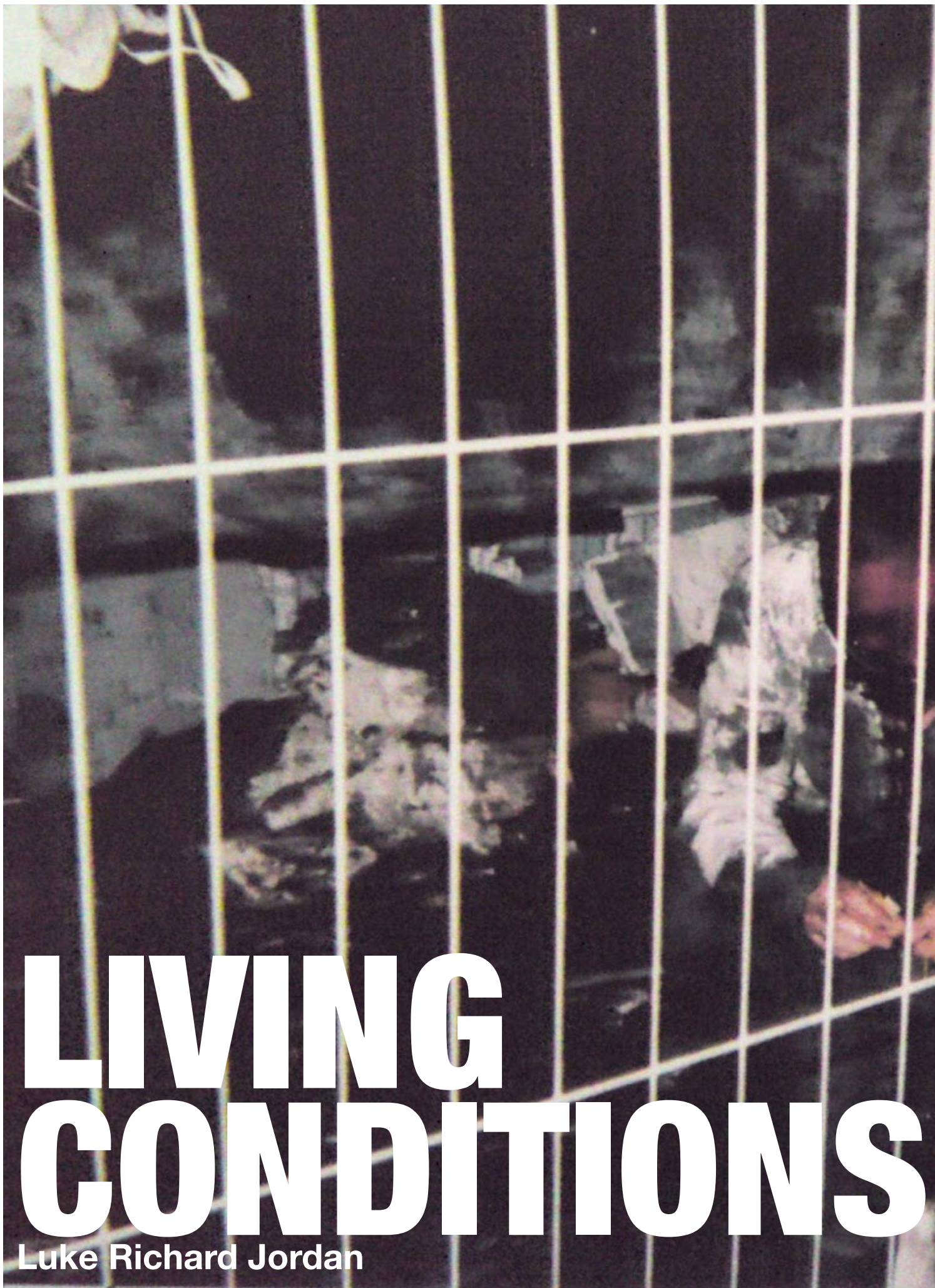




<http://adamcursed.tumblr.com>







LIVING CONDITIONS

Luke Richard Jordan

















A collection of personal items is arranged neatly on a white background. At the top left are two silver keys with circular heads, one marked 'H06676' and the other 'H06675'. Below them are two silver keys with hexagonal heads, both marked 'H06676'. To the right of these keys are two silver keyrings. Further right is a black Samsung smartphone. Below the keys and keyrings are two more silver keys, one marked 'H06676' and the other 'H06675'. To the right of these keys is a red ID card for Úlfar Logason, with a photo and contact information. Below the ID card is a black leather watch with a gold-toned case and a black strap. The items are arranged in a grid-like fashion, emphasizing their neat organization.

THINGS NEATLY ORGANISED

Úlfar Logason









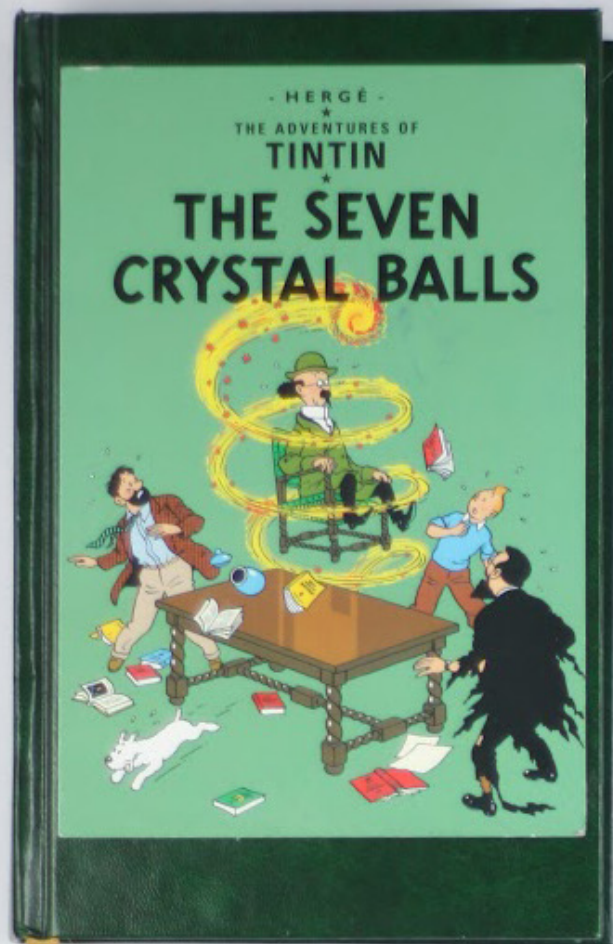


Arnaldur





Ingibjörg





Stefán





Katrín



HISTORY ZERO

Stefanos Tsivopoulos



















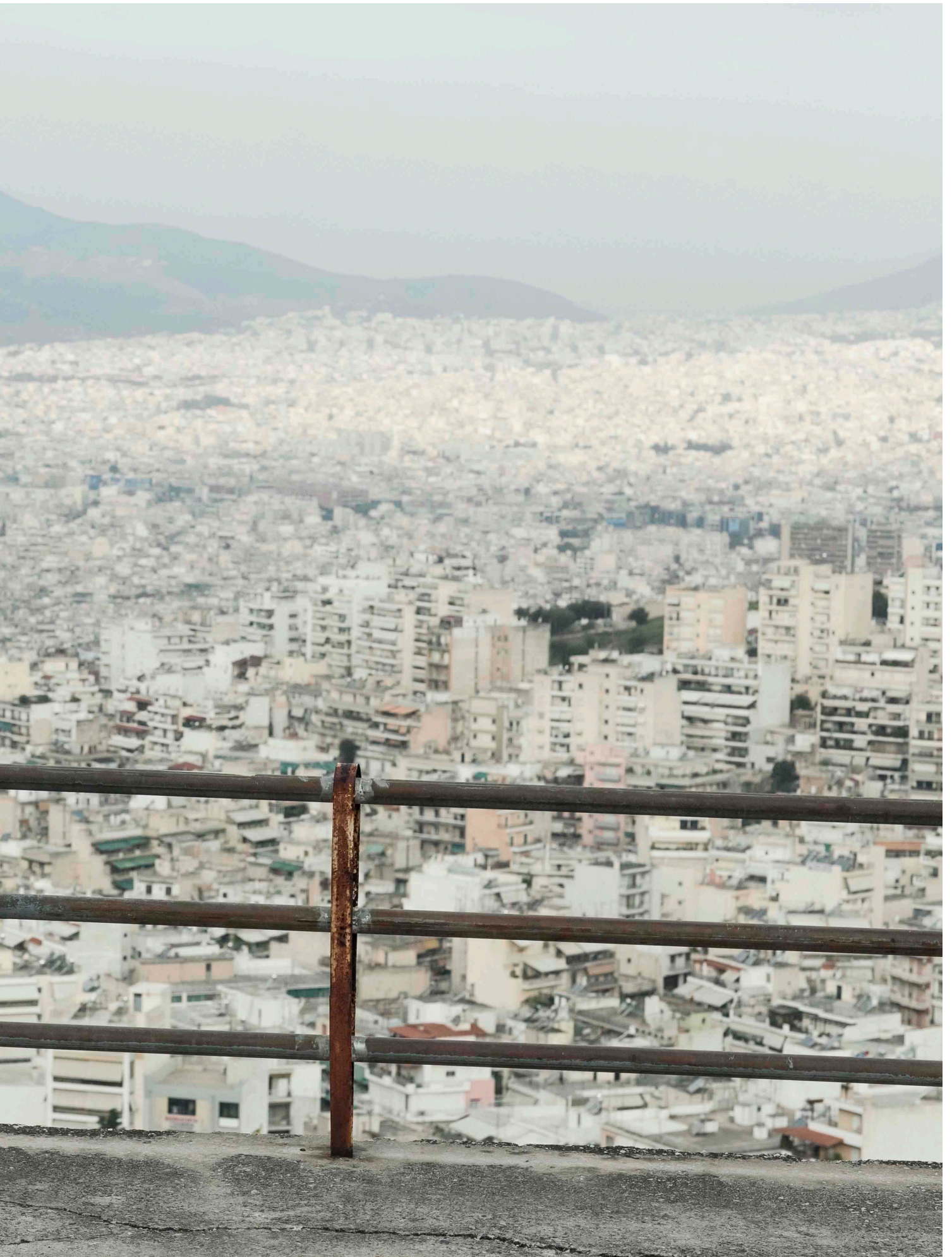


















**WHAT IS A
LANDSCAPE?**



Der folgende Beitrag präsentiert eine Definition von Landschaft, sozusagen im Geist einer realistischen Phänomenologie, und erläutert die einzelnen Komponenten dieser Definition. Es geht dabei um die Frage, was Landschaft für uns ist, bevor wir anfangen, sie als Fotomotiv, Schlachtfeld, landwirtschaftliche Nutzfläche oder Sportareal wahrzunehmen.

Kunsthistoriker und andere Kulturwissenschaftler weisen an dieser Stelle gern darauf hin, dass die moderne Landschaftswahrnehmung sich parallel zur neuzeitlichen Landschaftsmalerei entwickelt habe und von Landschaft überhaupt erst seit dem 15. Jahrhundert die Rede sein könne. Die Frage, was denn vorher dort war, wo heute Landschaft ist; – *was also die antike oder mittelalterliche Jägerin wahrgenommen hat, während sie dem Wild hinterhergelaufen ist* –, wird eher selten gestellt und noch seltener beantwortet. In welchem Ausmaß eine phänomenologische Beschreibung von *Landschaft* und Landschaftswahrnehmung einen historischen Index hat, bleibt daher bis auf Weiteres ebenfalls offen.

The following article presents a definition of “*landscape*” in the tradition of a realistic phenomenology, and explains its individual components. It deals with the question: What is a landscape for “us” before we start to perceive it as an object of photography, a battlefield, an agricultural or outdoor sports area?

Art historians and other scholars in the humanities point out that the modern perception of a landscape has developed parallel with modern landscape painting and that the term “landscape” can only be used with reference to the 15th century or after. The question, what was there before there was a landscape? – what did the ancient or medieval hunter perceive while she was hunting? – is asked only rarely and answered even more rarely. Hence, the question to which extent a phenomenological description of “landscape” and the perception of landscapes can have a historical index, remains unanswered.

And it is okay if it remains unanswered. When we study hiking

Und es darf auch offenbleiben. Für den Zweck einer leibphänomenologischen Untersuchung des Wanderns genügt es nämlich, wenn *Landschaft* als Mobilitäts- und Wahrnehmungsfeld auf derselben phänomenologischen Abstraktionsebene beschrieben werden kann wie das Wandern als eine auf *Landschaft* bezogene Mobilitätsform. *Wandern* ist denkbar, weil *Landschaft* denkbar ist, und wenn etwas anderes an die Stelle ›unserer‹ Landschaftswahrnehmung träte, würde vielleicht auch etwas anderes an die Stelle des Wanderns treten, eine leibliche Mobilitätsform etwa, die sich mit diesem Begriff nicht angemessen beschreiben ließe.

Wesentlich ist aber, dass die phänomenologische Abstraktion eine vorzeitige Vereinnahmung der Landschaft und des Wanderns verhindert. *Landschaft* steht unter dem leibphänomenologischen Gesichtspunkt zwar in Korrespondenz zu den Wahrnehmungs- und Mobilitätsmodi des menschlichen Leibes, aber sie ist als solche weder Wildnis noch Erholungsraum noch Sportareal noch irgendetwas anderes in dieser Art. Die Korrespondenz zum Leib bedeutet nur, dass *Landschaft* unter dem Wahrnehmungsgesichtspunkt ein Feld ist, aus dem dauerhafte Gestalten als *natürliche* Gestalten (als Berge, Gewässer, Wälder etc.) hervortreten, und dass sie unter dem Mobilitätsgesichtspunkt ein Widerstandsfeld ist, aus dem permanente Mobilitätswiderstände als *natürliche* Widerstände (als Distanzen, Steigungen, Bodenbeschaffenheiten, Vegetation) hervortreten. Das ist das, was gegeben ist, bevor irgendeine Aufladung mit weiteren Bedeutungen und Zwecken erfolgt.

from the perspective of a phenomenology of the body, it suffices to describe the landscape as a field of mobility and perception. In this sense, hiking can be defined as a form of mobility practiced in a landscape. Hiking therefore is conceivable because landscape is conceivable and if something would replace our perception of landscapes, then something would also have to replace hiking, a form of mobility which perhaps couldn't be aptly described with this concept.

However, it is essential that a phenomenological abstraction prevents a preconception of the landscape and hiking. Although under the aspect of a phenomenology of embodiment, the landscape corresponds to the sensorimotor modes of the human body, it is as such neither a wild nor a recreational space, neither a sports area nor anything else of this sort.

Under the aspect of perception, the correspondence of landscape and body only means that the landscape is a field in which permanent shapes emerge as "natural" shapes (for instance: mountains, waters, woods etc.), which under the aspect of mobility means that the landscape is a field of resistance in which permanent resistant entities are perceived as "natural" (i.e., distances, slopes, soil conditions). This is what is given, before the landscape becomes charged with further meanings or purposes.





Die Definition lautet also: Landschaft ist ein Ausschnitt der Erdoberfläche, den wir als vorwiegend natürliches dauerhaftes Gestaltensemble wahrnehmen.

Erläuterungen:

(1) Erdoberfläche ist kein spezifisch phänomenologischer Begriff, und die Formulierung *Ausschnitt der Erdoberfläche* erinnert eher an geografisch - raumplanerische Landschaftsdefinitionen als an die Sprache der Leibphänomenologie.

Dem Leib ist sozusagen der durch einen Horizont begrenzte Wahrnehmungsraum gegeben, in dem es ein Oben und Unten und einige andere Elemente der Raumorganisation gibt, aber dieser Raum ist nicht ohne Weiteres *Landschaft*. Er wird im Alltagsverständnis erst dadurch zur Landschaft, dass man sich *draußen* befindet und dass die architektonischen Artefakte des Wohnens und Arbeitens und ihre technische, z.B. urbane Umgebung das Ensemble der im Raum wahrgenommenen Gestalten nicht mehr dominieren. *Landschaft ist also abseits der Stadt* – wenn auch nur mit Einschränkungen, die weiter unten noch diskutiert werden müssen.

Vor allem aber ist Landschaft zunächst ein möglicher Aktionsraum, und daher rührt auch das Auftauchen des Wortes *Erdoberfläche* in der Definition. Für ein Lebewesen, das nicht fliegen kann, ist die Landschaft zunächst der Bereich, der mit den gewöhnlichen Mitteln des Leibes durchquert werden kann, sozusagen die begehbare Welt, auch wenn manchmal geklettert und ein kurzes Stück geschwommen werden muss. So ist der See noch ein Teil der Landschaft, der Ozean aber nicht, und der Himmel spannt sich über ihr, sein typisches Licht und seine Weite mag einer bestimmten *Landschaft* zuzuordnen sein, aber er wird gewöhnlich selbst nicht als ein Element oder eine Gestalt der Landschaft betrachtet.

Dass der Landschaftsbegriff hilfsweise auf den geografischen Begriff der Erdoberfläche rekurriert, ist also der leiblichen Bewegungspragmatik geschuldet: Der Mensch bewegt sich auf einem Boden, nicht unter dieser Fläche und nicht wie die Vögel über ihr; er

The definition is therefore: landscape is a section of the earth's surface which we perceive as a constant natural ensemble of shapes.

Explanation:

(1) The earth's surface is not a specific phenomenological concept, and the formulation "section of the earth's surface" is rather a geographical and administrative conception of landscape rather than part of the discourse of the phenomenology of the body.

The horizon limits the space which the body is capable to perceive. There is an up and a down as well as other elements of spatial distribution, but there is more to the landscape than space. According to our common understanding of the landscape, it is only perceivable outdoors and architecture for living and working and their technological, for instance urban, surroundings, do not dominate the perceived shapes of the landscape. This presupposes that the landscape is located outside the city. But there are exceptions which will be discussed below.

However, a landscape is first and foremost a potential field of action and this is why the term "the earth's surface" affects its definition. For a living being which cannot fly, the landscape is primarily an area that can be crossed with the usual means of the body. It is the walkable world, so to speak, even if swimming and climbing might be necessary at particular segments. In this sense a lake is part of the landscape, while an ocean is not. The sky overarches the landscape. Its characteristic light and its span may seem to belong to the landscape, but normally it is not regarded as an element or element of the landscape.

ist darauf angewiesen, dass es diese solide horizontale Grenzfläche gibt, auf der er, in die Lufthülle hineinragend und zugleich nach unten gravitierend, gehen kann. Der Wanderer muss zwar, wie Gerhard Fitzthum schreibt, den Widerstand des Bodens bei jedem Schritt abfedern (*»Konturen einer Philosophie des Wanderns«* [1997], S. 8), aber dieser Widerstand des Bodens ist zugleich das, was im Stehen trägt und im Gehen als Widerhalt einer Abstoßbewegung in Erscheinung tritt.

(2) Um einen *Ausschnitt* der Erdoberfläche handelt es sich insofern, als die Wahrnehmung der Erdoberfläche üblicherweise die Konfrontation mit einem visuellen Wahrnehmungsfeld ist, das zum einen durch den Horizont, zum anderen durch die zentralperspektivische Organisation des Sehsinns in bestimmter Weise begrenzt ist: Nähere Objekte und Gestalten innerhalb dieses Wahrnehmungsfeldes können fernere teilweise verdecken; der geometrische Horizont ist gewöhnlich von einer Kulisse verstellt.

Die Erscheinungsweise und Ausdehnung der Landschaft ist unter diesen Umständen in einem uns selten bewussten Maße von den Größenverhältnissen abhängig: Für die Frage, was für *uns* eine Landschaft ist, spielt es eine beträchtliche Rolle, ob wir 2 Zentimeter, 2 Meter oder 20 Meter groß sind. Für die Ameise wäre auch die gefurchte Baumrinde der Eiche ein eigener Landschaftstyp, für uns ist der ganze Baum nur eine Gestalt innerhalb des Wahrnehmungsfeldes. Gleichwohl fallen die Grenzen einer Landschaft für ein mobiles Wesen nicht mit den Grenzen des Wahrnehmungsfeldes zusammen, sondern die Landschaft ist, sofern sie sich überhaupt als bestimmte Landschaft im Singular beschreiben lässt (also ein Areal bestimmter Ausdehnung bildet), ästhetisch durch die Ähnlichkeit der in ihr auftretenden Gestalten, praktisch auch durch die Ähnlichkeit der in ihr auftretenden Mobilitätswiderstände charakterisiert. Deshalb kann man von Auenlandschaften, Küstenlandschaften, Hügellandschaften, Hochgebirgslandschaften, Sumpflandschaften, Waldlandschaften etc. sprechen, die irgendwo anfangen und aufhören oder allmählich in etwas anderes übergehen.

The fact that the concept of the landscape refers to the geographical term “the earth’s surface”, is due to the pragmatism of physical movement: the human body moves on the ground, not under it, or like birds over it. It is dependent on a horizontal surface on which it can tower into the sky and gravitate down towards the ground. Gerhard Fitzthum writes that the hiker must absorb the resistance of the ground with every step (*»Konturen einer Philosophie des Wanderns«* [1997], S. 8), but this resistance from the ground is also that which allows us to stand and which gives us our bearings while walking.

(2) We are concerned with a “segment” of the earth’s surface insofar as the perception of the surface of the earth is usually mediated by the confrontation with a visual field which is, in a certain way, limited on the one hand by the horizon and the other hand by the centric perspective of our visual sense: closer objects and shapes within the perceptual field can hide more distant objects and shapes; the geometrical horizon is normally hidden by some scenery. Under these circumstances the appearance and expansion of a landscape is dependent on a rarely consciously perceived scale: it is of substantial importance to the question “what is a landscape to us?”, whether we are 1 inch, 6 feet or 60 feet tall. For the ant the furrowed bark of the oak would in itself be a type of landscape; for us the whole tree is only one element within our field of perception.

Nevertheless, for a moving being, the limits of a landscape do not coincide with the boundaries of the field of perception, but landscapes are, as long as they can ever be described as a specific landscape in the singular (i.e., as an area of certain extent and

(3) Der in der Definition verwendete Begriff der Gestalt entstammt der Gestaltpsychologie, bezeichnet also den Umstand, dass aus dem Ganzen des Wahrnehmungsfeldes Figuren hervortreten, die als einzelne charakteristische Wahrnehmungsgegenstände aufgefasst werden: Berg, Fluss, Wald, Wasserfall und dergleichen mehr. Als »Ensemble« werden diese Gestalten nicht deshalb wahrgenommen, weil sie sich zur Landschaft aufaddieren lassen, sondern weil sie von vornherein im Zusammenhang mit anderen Gestalten dieser Landschaft stehen und sich ihre Charakteristik jeweils erst aus diesem Umfeld erschließt. In diesem schwachen Sinne eines Zueinandergehörens und Sich-voneinander-Abhebens haben für unsere Wahrnehmung alle Gestalten einer Landschaft *Sinn*: Die Berge *bilden* eine Kette oder *umschließen* ein Tal, der Bach *gräbt* eine Schlucht, der Wald *zieht sich* am Berghang hinauf.

Der Gestaltbegriff beschränkt sich nicht auf das Visuelle, sondern umfasst auch akustische, haptische, olfaktorische oder synästhetische Figuren im Wahrnehmungsfeld. Landschaften sind nicht nur Bilder, sondern auch Hörräume, Geräusch- und Geruchsfelder, und sowohl über die Fußsohlen als auch über den Hautkontakt mit der Luft kann eine Landschaft sich *anfühlen*.

Visuell können wir unsere Landschaftswahrnehmung unter Kontrolle bringen, indem wir sie fotografisch fixieren. Bei den anderen sinnlichen Wahrnehmungsschichten gelingt uns das weniger gut, und es ist charakteristisch für unser Naturverhältnis, dass wir auf dieser Ebene zwar eindruckliche Wahrnehmungen haben, sie aber nicht in der gleichen Weise für kommunizierbar halten wie das, was wir in der Landschaft gesehen haben. Im Genre des Wanderreiseberichts spiegelt sich diese Fixierung aufs Visuelle als Armut der Sprache; das Synästhetische einer Landschaft ist *unbeschreiblich* – aber vielleicht nur deshalb, weil wir nur beschreiben wollen, was wir auch beherrschen können.

(4) *Dauerhaft* ist das Gestaltensemble insofern, als wir gewöhnlich die im Wahrnehmungsfeld auftretenden nicht-permanenten Gestalten nicht als Teil der Landschaft betrachten. Die Passstraße ist ein Eingriff in

form), aesthetically characterized by the similarity between their occurring forms, pragmatically also characterized by the similarity between the resistant entities occurring in it. Therefore, one can speak of meadow landscapes, coastal landscapes, hill landscapes, mountain landscapes, marsh sceneries, deserted landscapes, etc., which begin and end somewhere or slowly transform into one another.

(3) The concept used for this definition of shape or element stems from gestalt psychology and denotes that individual figures stand out from the perceptual field and are interpreted as specific objects of perception: mountain, river, wood, waterfall, etc. These elements are perceived as an ensemble, not because we can add them up to a landscape, but because they are linked together with surrounding shapes. These surroundings disclose the characteristics of the elements in the first place.

In this sense, by being linked together and simultaneously standing out, all the elements of a landscape make sense in our perception: the mountains "form" a chain or "surround" a valley, the brook "digs" a gulch, the wood "pulls itself up" the mountain slope.

The concept of a gestalt (element) is not limited to the visual, but also incorporates acoustic, haptic, olfactory or synaesthetic figures in the field of perception, which means that landscapes are not only images; they also include acoustic fields, sounds and smells, but also the feeling that results from the contact between the skin and the air as well as the contact between our bodies and the ground.

We can visually control our per-

die *Landschaft* und wird ein Teil von ihr; das Auto, das auf dieser Straße fährt, bleibt aber etwas anderes. Auch das Reh, das aus dem Wald auf das Getreidefeld hinaustritt und eine Weile dort steht, ist kein Teil der *Landschaft*, sondern hält sich in ihr auf und durchstreift sie. Dass wir selbst als Wanderer ein Teil der *Landschaft* werden, ist eine Emphase des Wohlbefindens, der Aneignung und des Beheimatetseins, hat aber phänomenologisch kaum eine Berechtigung.

Landschaft ist also im Wesentlichen das, was in einem *geografischen* Wahrnehmungsfeld von Dauer ist und sich als Gestalt wiedererkennen lässt, auch wenn sich die Erscheinungsweise unter dem Einfluss von Witterung, Lichtverhältnissen und Jahreszeiten ändert. Der Bach verändert seine Gestalt, wenn er im Winter fast gänzlich zu Eis erstarrt, aber er bleibt im Gestaltensemble als dieser Bach in dieser Landschaft erkennbar. Zumindest reden wir zumeist so, wenn wir über Landschaft reden, und nur das Erstaunen über das Ausmaß der jahreszeitlichen Veränderung könnte uns gelegentlich zu einer gegenteiligen Emphase veranlassen. Wir könnten dann sagen: *Das Fjell ist im Winter eine ganz andere Landschaft als im Sommer*, aber der differenzielle Sinn dieser Äußerung erschließt sich nur daraus, dass es sich eben geografisch um dieselbe Landschaft handelt.

Dass zudem die Landschaft eine Geschichte hat, die sich an ihrer Morphologie ablesen lässt, wenn man sie zu lesen versteht, ist zutreffend, spielt aber für die Idee des dauerhaften Gestaltensembles keine Rolle. Das Wahrnehmungs- und Mobilitätsfeld, das die Landschaft ästhetisch und praktisch für uns darstellt, mag sich verändern, aber es verändert sich nicht in relevanter Weise, während wir es betrachten oder durchqueren. Weil wir in einer leiblichen Eigenzeit existieren, die durch unsere Lebensdauer und die Zeitgesetze unserer Mobilität bestimmt ist, erscheint die Landschaft als etwas Statisches. Und wenn es einmal anders ist, wenn also zum Beispiel der ganze Hang ins Rutschen kommt und den Weg verschüttet, ist das eine Katastrophe für uns, weil wir uns gewöhnlich auf die Geschiedenheit der Zeitgesetze verlassen, also darauf, dass die Geschwindigkeit der morphologischen

ception of a landscape by capturing it photographically. However, this does not work as well with other modes of perception. It is characteristic of our relationship with nature that, although we can have impressive non-visual perceptions, we do not deem these perceptions as easily communicable as our visual experiences. Within the genre of the “trekking report” (Wanderreisebericht), this fixation on visual perception manifests itself as a form of linguistic poverty; the synaesthetics of a landscape turns “indescribable” — perhaps because we want to describe only what we can control.

(4) The ensemble of gestalts is “constant” as long as we don’t consider the non-permanent gestalts as part of the landscape. The roads through the mountains are an intervention in the landscape but also a part of it; however, the car driving this road remains something external to it. Also the deer which emerges from the woods, steps into the grain field and stands there for a while is not part of the landscape, but dwells in it and roves through it. The idea that we ourselves become a part of the landscape while hiking, is an expression of our own condition, of our adaptability and our sentiments of “feeling at home”, but it carries no phenomenological justification.

So a landscape is a recognizable gestalt that is constant within a “geographical” field of perception, even if the appearance changes under the influence of weather and seasons. A brook changes its shape when it freezes in winter, but it remains recognizable in the ensemble of gestalts as this specific brook in this specific landscape. At least this is how we talk when we talk about landscapes and only our astonishment about





Veränderung der Landschaft gleichsam unendlich weit hinter unserer Bewegungsgeschwindigkeit zurückbleibt.

(5) Als *vorwiegend natürlich* nehmen wir ein Gestaltensemble wahr, wenn die im Wahrnehmungsfeld vorkommenden menschlichen Artefakte die Wahrnehmung nicht (oder nicht als Artefakte) dominieren. Deshalb kann zum Beispiel ein geometrisch angelegter Park im Ganzen als künstliches architektonisches Gebilde erscheinen, ein Landschaftspark aber als Landschaft, obwohl wir wissen, dass diese Landschaft ebenfalls künstlich angelegt ist. Eine Eigenheimsiedlung mit großzügigen Gärten hingegen ist keine Landschaft, weil sie sich von vornherein als ein Ensemble zweckmäßiger Wohnvorrichtungen präsentiert. Überhaupt ist die Stadt normalerweise das Gegenteil der Landschaft, weil sie ebenfalls nur aus zweckmäßigen Artefakten zu bestehen scheint. Trotzdem kann man mitunter von einer Stadtlandschaft sprechen, und zwar dann, wenn man das Gestaltensemble der Gebäude und ihrer Zwischenräume nicht mehr unter dem Aspekt ihrer jeweiligen Zweckmäßigkeit, sondern vorwiegend unter dem Aspekt ihrer Morphologie betrachtet und damit jene raumphänomenologische Sinnbeziehung in den Blick nimmt, durch die jede Gestalt im Wahrnehmungsfeld auf ihr Umfeld in irgendeiner Weise bezogen ist: Gebäude bilden Schluchten oder lassen Raum für Brach- und Grünflächen; Pflasterung, Treppen und Wege bilden ein charakteristisches Feld von Mobilitätsmöglichkeiten und Widerständen.

Für die Frage, ob ein Wahrnehmungsfeld *Landschaft* ist oder nicht, kommt es nicht darauf an, ob das geografische Gestaltensemble als solches *natürlich* oder sogar *unberührte Natur* ist, sondern darauf, dass die Gestalten vorwiegend unter dem raumphänomenologischen Sinnaspekt und nicht unter dem Aspekt ihres zweckmäßigen Gemachtseins in Erscheinung treten.

Ein Gebäude und eine Straße kann sich also in die Landschaft einfügen, insofern beide dort nur als Gestalten neben und zusammen mit anderen in Erscheinung treten: Der Weg schlängelt sich am Berg hinauf, das Haus duckt sich ins Tal. Aber am Zaun der Kaserne oder der Jugendherberge endet

the magnitude of the seasonal changes could lead us to a different interpretation. We could then say, for instance, that the Fjell is a totally different landscape in summer than it is in winter, but the distinction is only possible because, geographically, it is the same landscape.

It's a fact that a landscape has a history which can be read in its morphology, if one knows how to read it, but this is irrelevant to the idea of a lasting ensemble of gestalts. The perceptual and mobility field, i.e., the form in which the landscape presents itself to us aesthetically and practically, may change, but at the very moment that we are looking at it, it does not change significantly. The landscape appears to be something static, because we exist within a physical time scale which is determined by our life span and the rhythm of our mobility. And whenever this is not the case, for example, when a slope erodes and buries a road, this is a disaster for us, since we rely on these time scales remaining separate, i.e., we trust that the speed of morphological change is infinitely slower than the speed of our own movements.

(5) We perceive as "mainly natural" an ensemble of gestalts if it isn't dominated by human artifacts. This is why a geometrically formed park appears as an architectural construct, while a "scenery park" appears more as a landscape, although we know that this landscape is also architecturally constructed. A residential complex with spacious gardens, however, is not considered a landscape, because it is presented from the outset as an ensemble of efficient residential facilities. In general, a city is usually the opposite of the landscape, because it seems to consist only of useful artifacts. Nevertheless, "cityscape" can be a meaningful term, namely when we no longer regard the ensemble of buildings and the spaces between them in terms of their usefulness, but rather in terms of their morphology. We are then considering the phenomenological relationship by which every gestalt is in some way connected with its surroundings; for instance, buildings forming gaps or leaving room for green areas; pavements, steps and roads shaping a characteristic field of opportunities for movement as well as resistances.

die Landschaft, weil hier die Wahrnehmung des Gebäudes durch seine Zweckmäßigkeit dominiert ist. Und andererseits kann ein Areal, das durch Energiepflanzenanbau geprägt ist, für den Wanderer unter Umständen immer noch eine Landschaft sein, genauso wie die Kulturlandschaft der Alpen oder irgendeine ›unberührte‹, d.h. ungenutzte Naturlandschaft für ihn eine Landschaft ist.

Abstrakt gesprochen wird in der vorgeschlagenen Definition von *Landschaft* also auf den Modus der Wahrnehmung abgehoben, nicht auf eine ontische, *ursprüngliche* Natürlichkeit der Gestalt oder des Gestaltensembles. Etwas als natürlich wahrzunehmen, bedeutet, es unter dem Aspekt seines räumlichen Gegebenseins, seines bloßen Daseins wahrzunehmen, nicht unter dem Aspekt seines Auf-einen-Zweck-hin-Gemachtseins.

Eine solche phänomenologische Verge-
wässerung über die Erscheinungsweise von *Landschaft* ist die Voraussetzung dafür, das Wandern metaphorisch als einen *Dialog mit der Landschaft* zu verstehen. Das Gegenüber, mit dem man beim Gehen in einen leiblichen Dialog eintritt, muss uns dabei als ›das Andere‹ widerfahren dürfen, also als eine Entität, die nicht durch Nutzenkalküle und auch nicht durch ein Schon-alles-Verstandenhaben vorverschlossen ist. Der Philosoph Gerhard Fitzthum hat das in dem oben bereits zitierten Text naturethisch zugespitzt, indem er sich auf Levinas' theologische Ethik des Anderen bezogen hat. Diese ethische Wendung ist plausibel, aber man muss ihr als Phänomologe gleichwohl nicht unbedingt folgen.

The question whether a perceptual field is a "landscape" or not doesn't depend on whether the geographical ensemble of gestalts is perceived as "natural", but on the fact that these gestalts appear mainly under the spatial-phenomenological aspect rather than under the aspect of its usefulness.

A building and a street can therefore become part of a landscape, as long as both appear only as figures in addition to and in conjunction with other gestalts within the same frame; for instance, a road leading up a mountain, a house hidden away in a valley. But the fence of the barracks or the youth hostel constitutes the boundary of the landscape, because the perception of these buildings is determined by its pragmatic nature. And, on the other hand, an area which is marked by energy crops can still be a landscape for a wanderer, just like the agricultural sceneries of the Alps or some "pristine", i.e., untouched natural area can be a landscape as well.

In abstract terms, the suggested definition of "landscape" is elevated to a mode of perception instead of an ontology, a "primary" nature of the gestalt or the ensemble of gestalts. To perceive something as "natural" means to perceive it in terms of its spatial givenness, its mere existence, not in terms of its artificial purpose.

Such a phenomenological verification of the mode of appearance of the "landscape" is the condition for understanding hiking metaphorically as a "dialogue with the landscape". In order for the hiker to enter into a physical dialog with the landscape, it must appear to her as "the other", in other words, as an entity which is not determined by any pragmatism or by a preconceived understanding. This is the idea that Gerhard Fitzthum puts forward (in the context of an ethics of nature) in his article cited above, referring to Levinas's theological ethics of the other. This ethical idiom is plausible, but the phenomenologist is not bound to it.



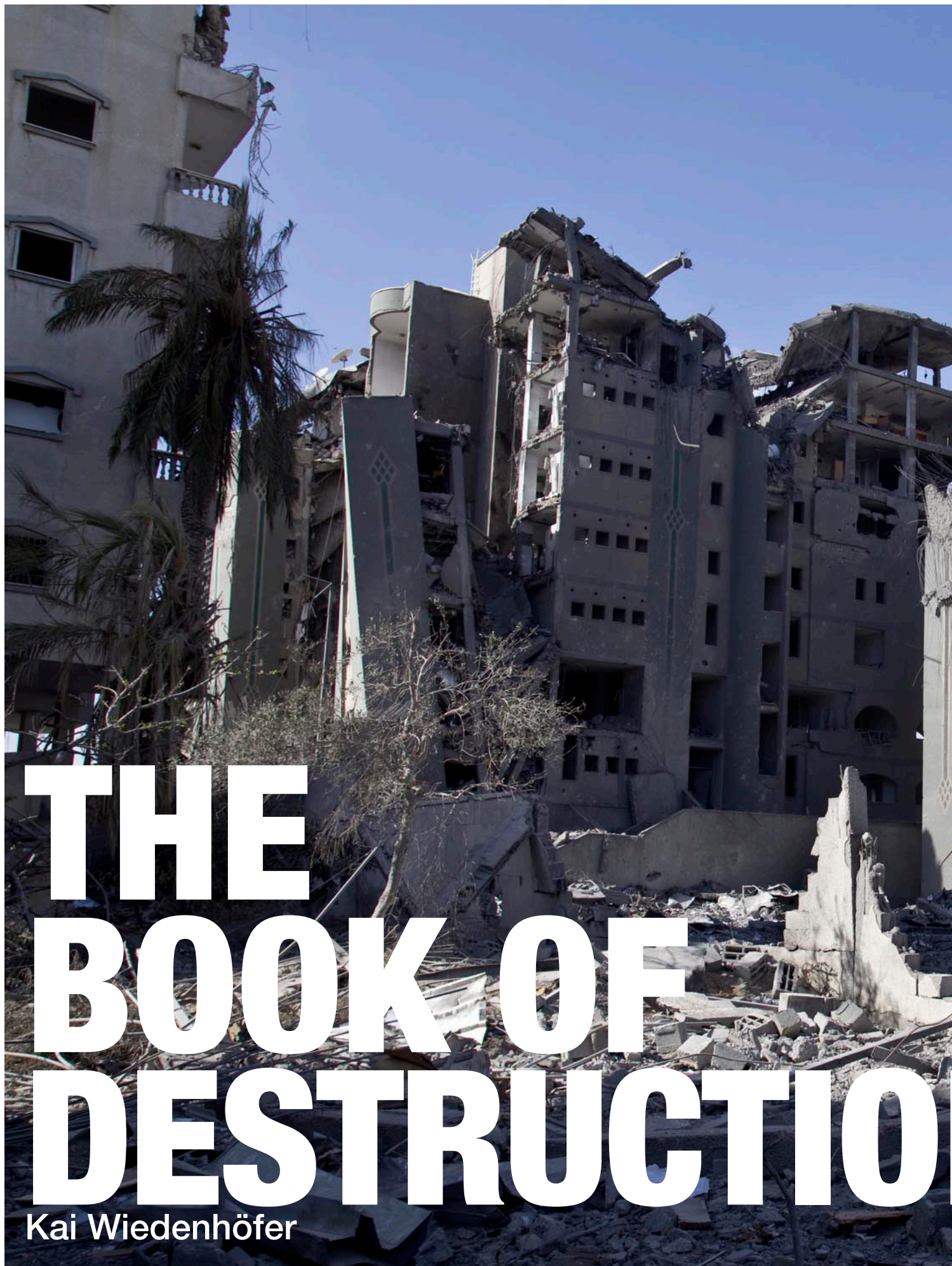


Vorläufig würde es genügen, unter Beachtung verbleibender Unterschiede zwischen Menschen und Landschaften darauf hinzuweisen, dass sich die Landschaft dem Wanderer als Wirklichkeit eigenen Rechts und daher im Modus multiplen Widerstandes entgegenstellt. *Widerstand* bedeutet hier nur, dass die *Verfügbarkeit für uns* durch ein *Ohne-uns-Dasein* eingeschränkt ist und wir das zu spüren bekommen. Erkenntnistheoretisch betrachtet ist solcher Widerstand ein Realitätsindikator. Die ethische Grundfrage, die sich daran anschließt und die jeder Wanderer, jede Wanderin im Gehen ungewollt beantwortet, ist die, inwieweit der Widerstand etwas ist, das *gemeistert*, also überwunden und beherrscht werden muss, oder vielmehr etwas, das erlebt und *umspielt*, hingenommen und ausgehalten werden soll.

Tentatively, it should suffice to note, with respect to remaining differences between people and landscapes, that the landscape presents itself over-against the hiker as a reality in its own right, and that it therefore presents itself in the mode of multiple resistances. "Resistance" means that the "availability to us" is limited by an "independent existence without us", of which we can nonetheless get a sense. Epistemologically, such resistance is an indicator of reality. The ethical question evoked by these considerations, a question which every hiker unintentionally answers by hiking, is whether this resistance is something which must be "mastered", overcome and controlled, or rather something which must be experienced, accepted and endured.







THE BOOK OF DESTRUCTION

Kai Wiedenhöfer





Amjad Al-Najjar 16, student from Khuza'a village. On 13th January at around 7 am his house was hit by an Apache helicopter and later destroyed by an airstrike from an F-16 fighter plane. Three people died, 10 were injured. Amjad was in very bad condition after the strike and was transferred to Egypt. He lost the sight in his left eye and the use of his left hand. He has shrapnel wounds all over his body. He lay in a coma for six weeks. He stayed in hospital for more than four months because of severe poisoning from the shrapnel. The ambulance which was taking him from his village to the nearest hospital was shot at by Israeli soldiers. It was the only ambulance that reached the area and returned completely overloaded with 16 dead and wounded. Its doors could not be closed. The dead could not be buried in their home village.



Taghreed Al-Najjar 21, a housewife from Khuza'a village. On 13th January at about 7 am her house was struck by a missile from an Apache helicopter; later it was completely destroyed in an airstrike. This happened in the same attack which injured Amjad Al-Najjar (see opposite page). Three people died (Khalil Al-Najar, 75, Ala'a Al-Najar, 16, and Ahmed Al-Najar, 22) and 10 were injured. She could still see with both eyes after the strike but her vision faded and her right eye had to be removed. Her family paid \$5000 for her treatment in Egypt where she was transferred from one hospital to another. She had a referral to the eye clinic at the St. John Hospital in Jerusalem but the Israelis refused to let her travel. She is badly in need of eye surgery and she still has shrapnel in her stomach. She got married nine months ago.



The remains of a house in the Khuza'a village. Due to its close proximity to the Israeli border, the inhabitants hoisted a white flag above their home. Rouhiyah Al-Najjar, an inhabitant, was carrying a white flag as she tried to leave the area during the war. A single shot from an Israeli soldier killed her (See United Nations Goldstone Report; p. 223).





Yahia Abu Seif 20, student at the Al-Quds Open University from Jabaliya Refugee Camp in Gaza City. Abu Seif wanted to become an elementary school teacher. He has five brothers and four sisters. On 3rd January at about 5.30 pm, a missile hit the entrance of Al-Maqadma mosque in Jabaliya just as people were leaving. At least 15 people were killed and more than 40 injured (Goldstone Report page 233). Abu Seif's left side is paralyzed. He was operated on and stayed in Shifa Hospital Gaza for about a month and in Al-Wafa rehabilitation center in Shajeya Gaza for six months. The Ministry of Health paid for his treatment.



Felastin Tambura 15, a student from Beit Lahia. Felastin was hit during an airstrike, probably from a rocket, at the UNWRA School in Beit Lahia. She lost 6cm of bone and flesh from her lower leg. She was in Slovenia for 25 days for surgery. She is supposed to travel to the US for more surgery. Two of her brothers were injured in the same attack. Her parents are Mohammed Tambura, 54, and Raliya Tambura, 60. They have 12 sons and 4 daughters. The family lives on aid.



Khalil Al-Jadili 16 & Abdel-Hadi Al-Jadili 15, from Breij Refugee Camp. On 16th January, at about 3 pm they were injured when a 155mm grenade hit their grandmother's house. They thought this house would guarantee more security than their own, as it was more structurally sound. Khalil lost both legs and Abdel-Hadi lost his right eye. Their brother Muhanad, 8, was killed by the same shell.



Khalil's legs were buried with his younger brother. Khalil first went to Egypt and later to Slovenia for medical care. In Slovenia he received a prosthesis and can now walk. Abdel-Hadi was operated on in East Jerusalem's St. John Hospital and received an artificial eye.



The remains of houses in Rafah next to the Egyptian border. Rafah is home to a network of tunnels that supply Gaza with goods from Egypt. As a result, this area is constantly targeted by Israel.





Hassan Sakoud 19, a secondary school student from Jabaliya Refugee Camp. On the 27th December, 3 pm, Hassan was blinded by shrapnel from a missile while standing on the street in front of his house. One piece of shrapnel is still lodged in his head. After being injured during the war he was taken to Israel as well as Egypt for surgery. Three other people were also injured in the same incident. The picture on the wall is of his father Mahmoud, 60, when he was 25.



Hani Al-Jargi 16, a student in the 1st grade from Jabaliya village in Gaza City. On 9th January around noon, he was injured by a rocket from a drone. His friend Mahmoud Al-Attar, 15, died in the same attack. They had just finished school and went with other classmates to look at the Israeli positions in the Izbet Abed Rabbou area. 5-6 students were injured on the Salah Al-Din road. Al-Jargi was first operated on in Egypt and stayed there for 25 days. He was then transferred to Turkey where he spent four months. He has yet to receive a badly-needed prosthesis. His father is unemployed and their house in the Atatra neighborhood was destroyed during the attacks on Gaza. He has five brothers and a sister.



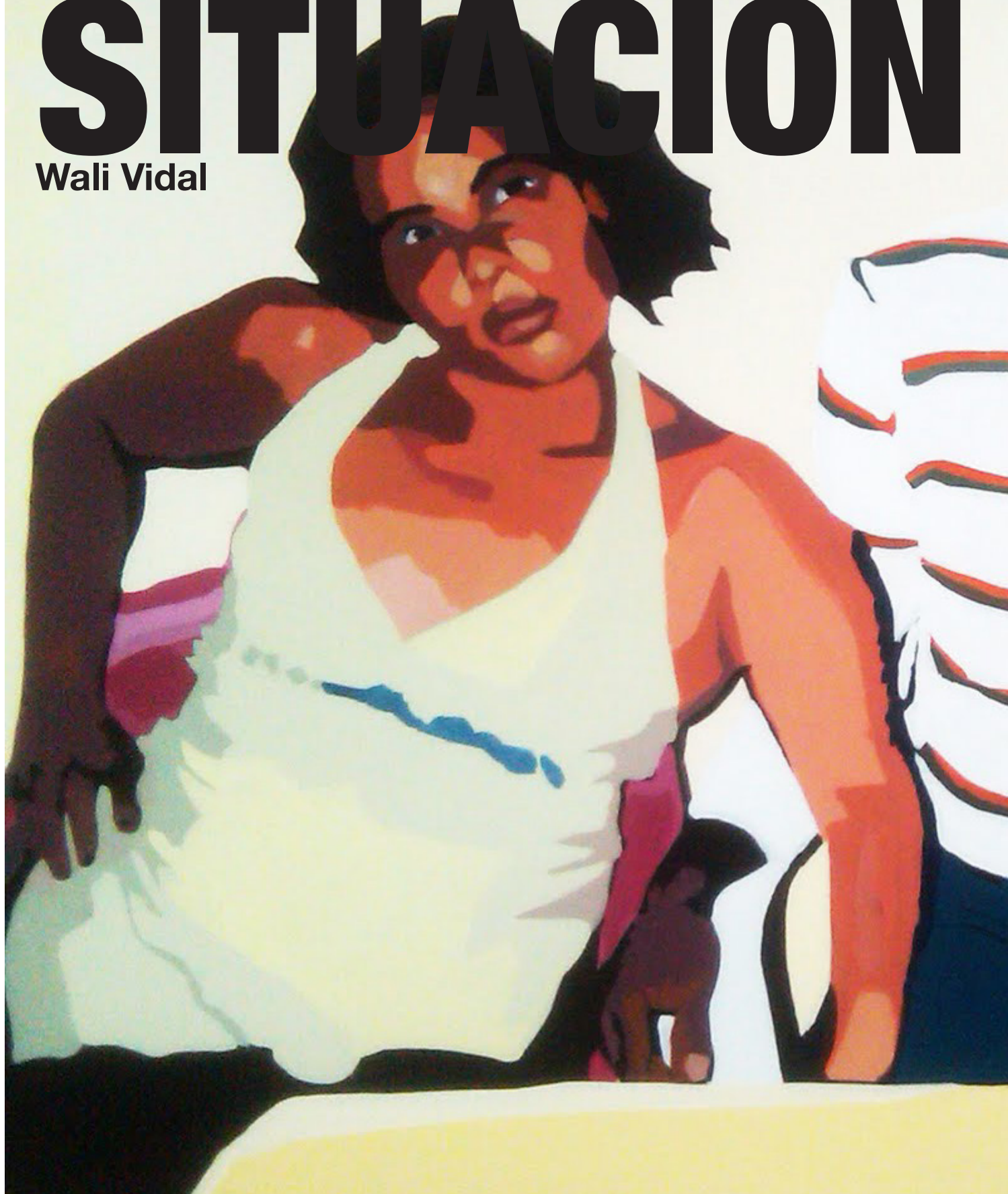
Jamila Al-Habash 16, a student in the 10th grade from Tufah neighborhood in Gaza City. Jamila was hit by a missile while playing on the roof of her house on 4th January at 3 pm. In the same attack, one of her sisters was killed; her cousin Mohammed, 16, lost a leg; another cousin was killed and



another was lightly injured. She was operated on and received a prosthesis in Saudi Arabia.

LA SITUACION

Wali Vidal





























ATEMPORAL LAND

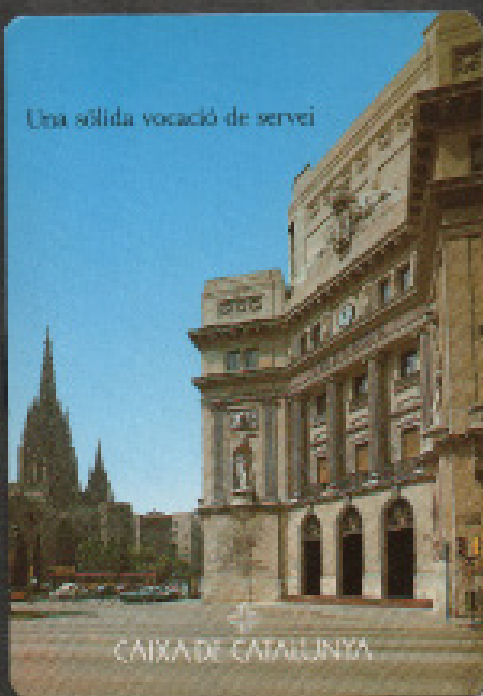
Imanol Buisan





Eva Sancho I CONCURSO
POPULAR DE FOTOGRAFIA

Una sòlida vocació de servei



CAIXA DE CATALUNYA

"Estoy mucho más a
gusto delante de un
toro que en algunas cir-
cunstancias de la vida.
Hay mucha gente que
miente y la gente solo por
intereses. No me gusta,
no me gusta".

Traje y camisa
LOEWE

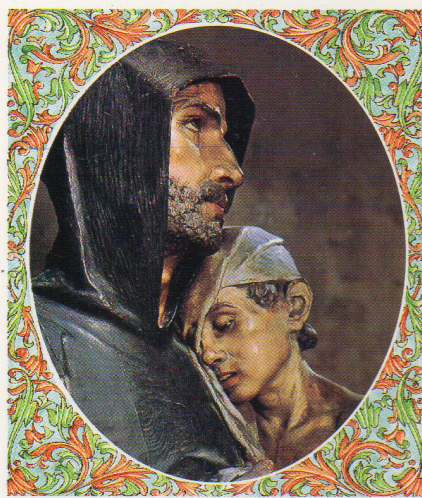


EL CONTOURING

POR ÉRIC LÉTURGIE

Hipnotizas a tu público gracias a tu aura de estrella de Hollywood y ras ondas contrastadas y sedosas.

COLOS INK&A - BLOND STUDIO
COMBO DUAL STYLERS AIR FLIP-UP



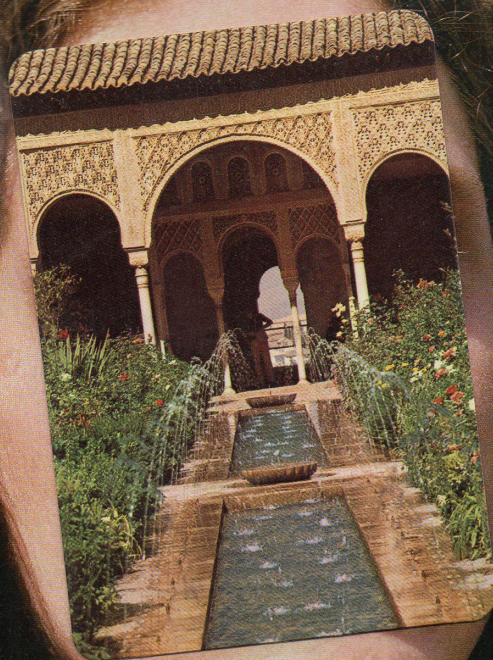
SAN JUAN DE DIOS

*Fundador de la Orden Hospitalaria y Patrono Universal
de los hospitales enfermos y enfermeros*

Sí, tío, eso que
lleva en los
pies son unas
New Balance.



Fin viste camisa con
costuras XXL y jersey,
ambos, de Prada.



domingo

Buscamos el cruce de la elegancia con lo
excéntrico de paseo por las calles de Londres,
por la mañana, cuando muchos duermen

FOTOGRAFÍA Paolo Zerbini_ REALIZACIÓN Steven Westgarth

WOB (WAVY BOB)
Scruff Me,
Wild Stylers
by Tecni.ART,
Waves Fatales,
Hollywood
Waves by Tecni.
ART, L'Oréal
Professionnel

Pendientes de
plata y resina,
& Other Stories.

Pendiente aro
dorado, Chloé.

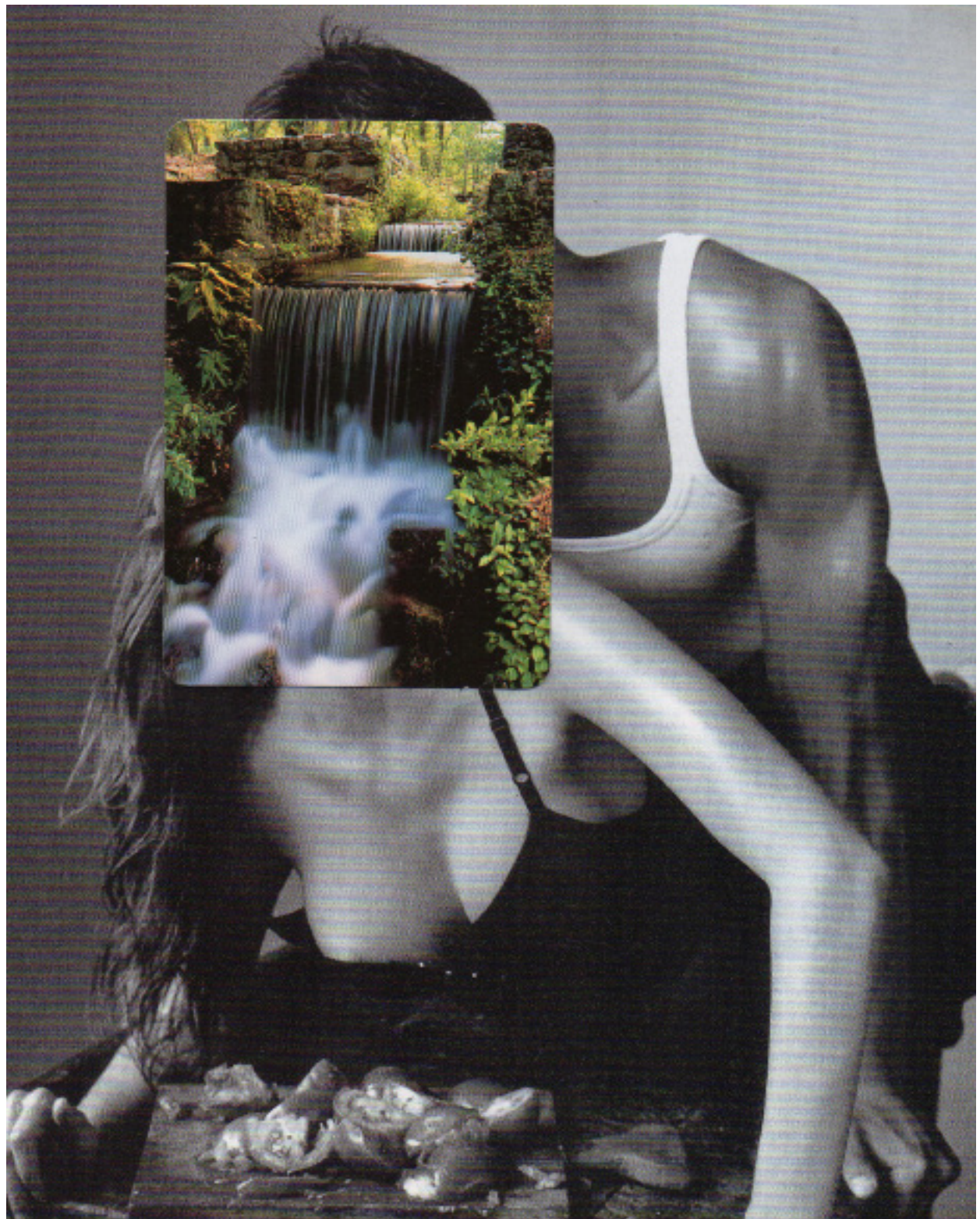
Colgante de metal
y resina,
& Other Stories.

Abrigo de lana,
& Other Stories.



El arte de *LA MATERIA*

Peinados gráficos, baby hair con efecto encaje, un look asimétrico, cabello liso: las pasarelas han inspirado a nuestros especialistas del cabello



LA CONQUISTA

Regina José Galindo

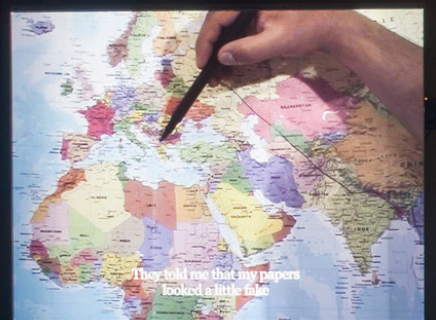
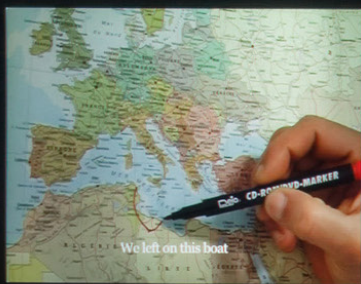






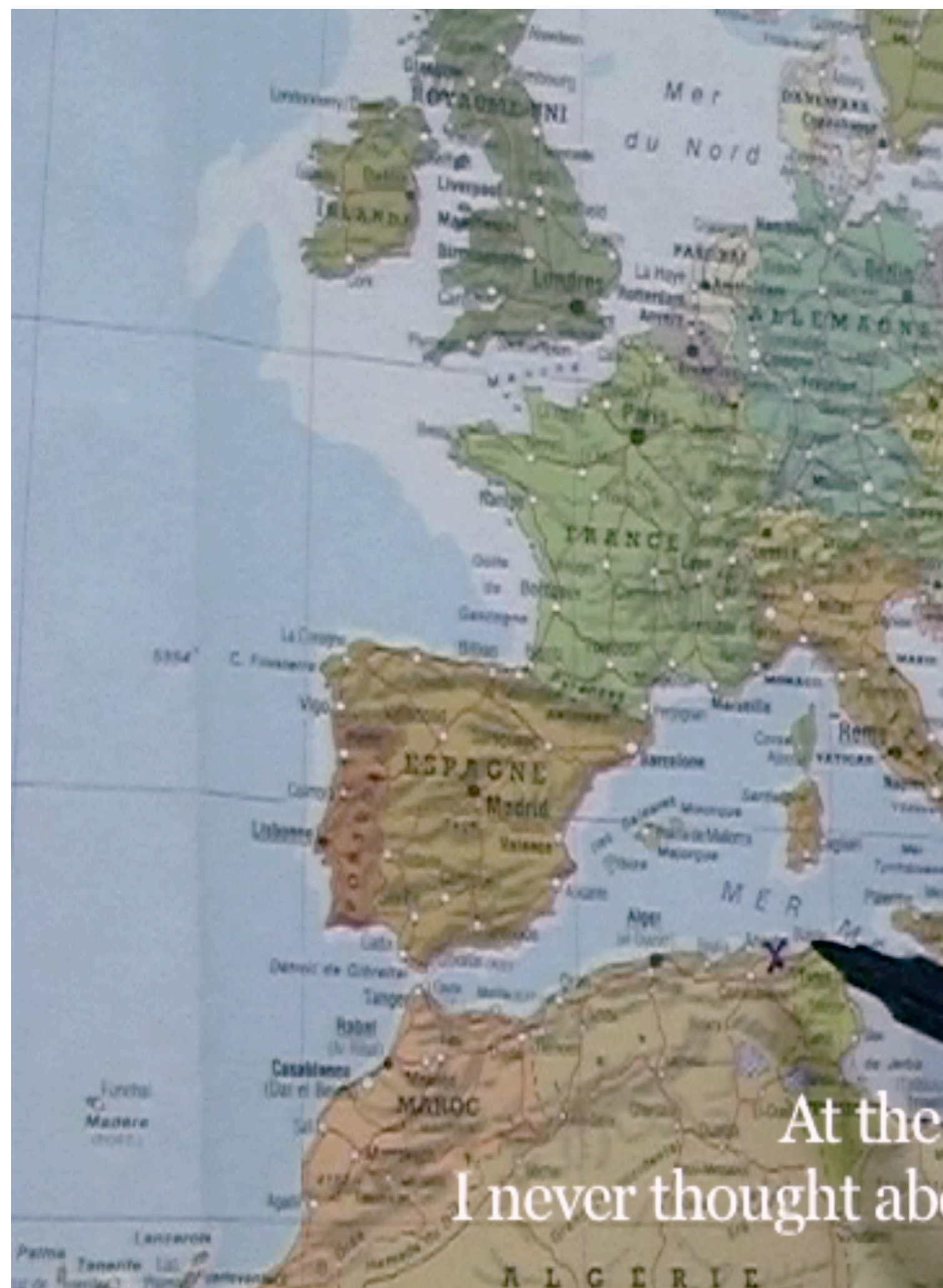
THE MAPPING JOURNEY P

Bouchra Khalili



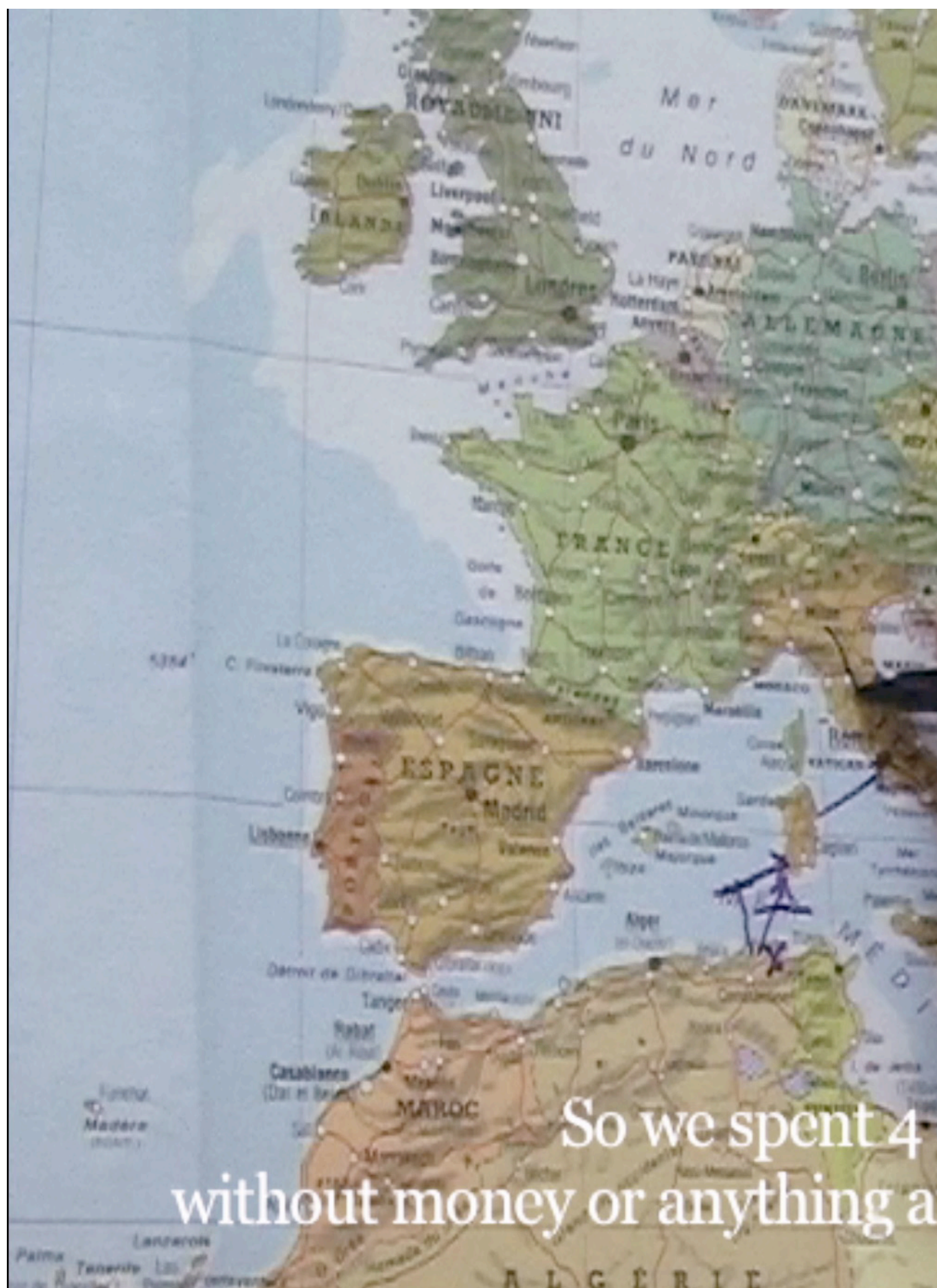
NG PROJECT







time,
out leaving Algeria





days like that,
t all until we arrived in Milan





ne to Benghazi,
y here



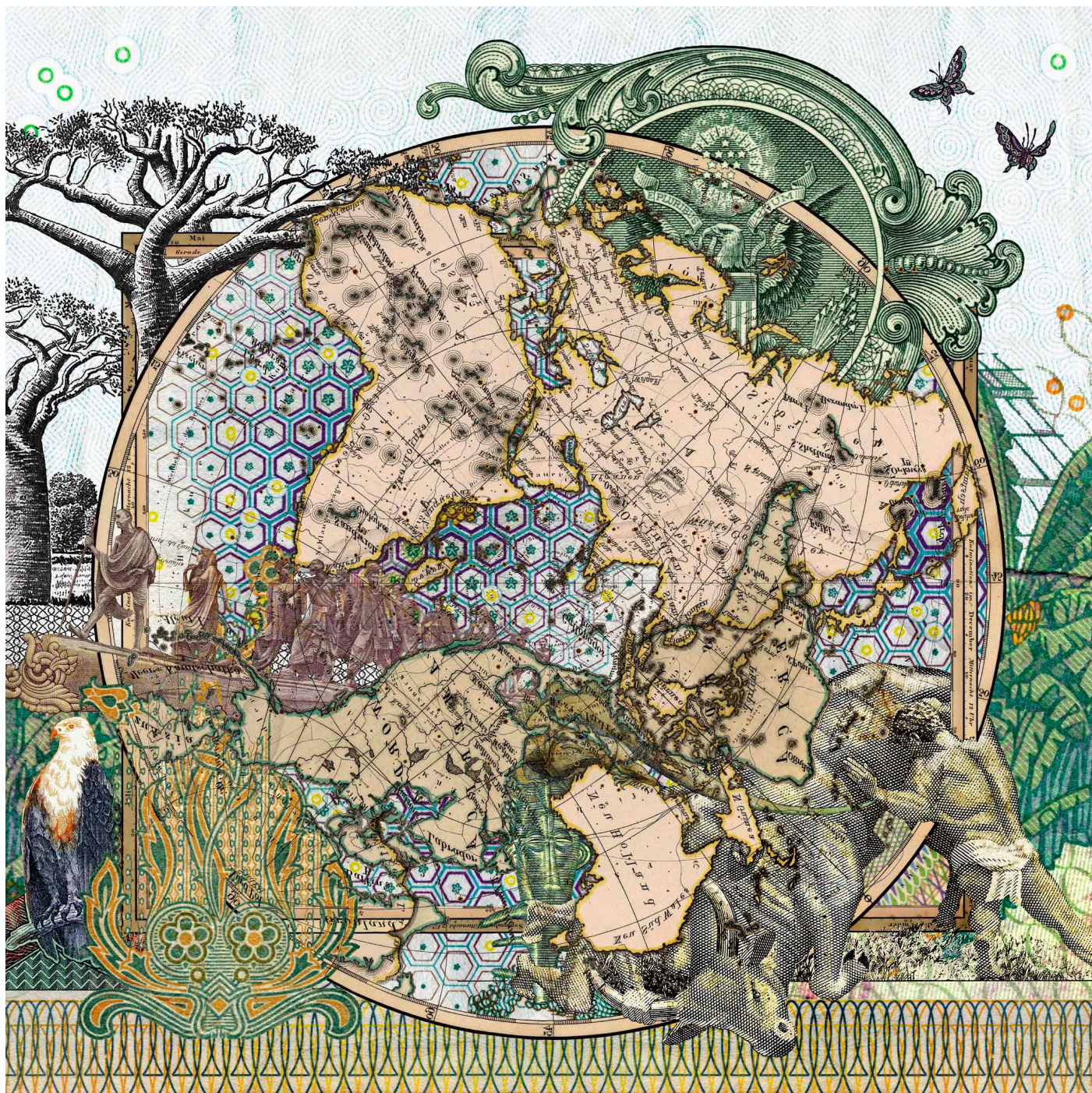
After I went
a center for as



to a "Cara",
sylum seekers

FIGURES

Malala Andrialavidrazana



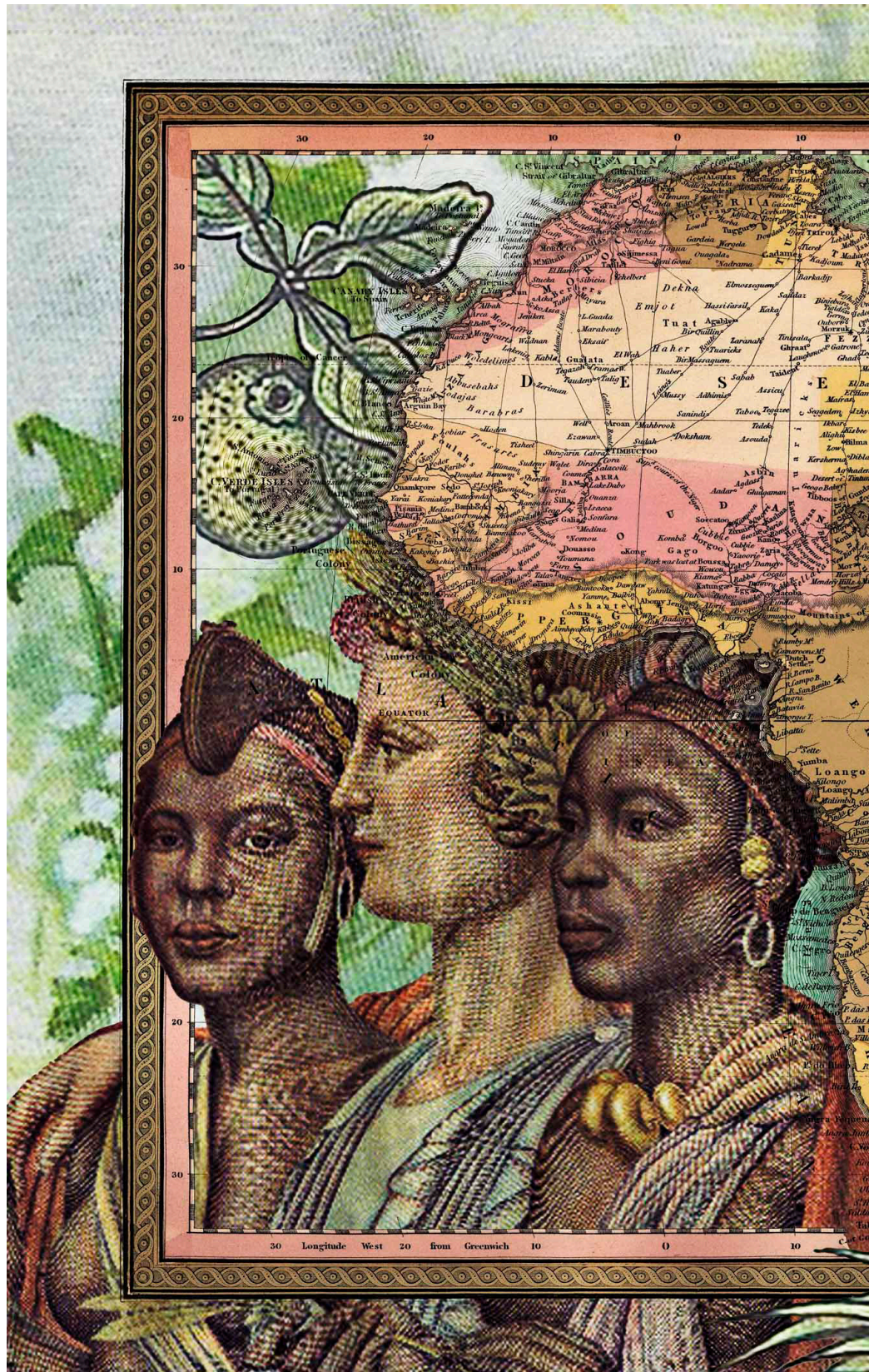
Figures 1816. Der südliche gestirnte Himmel vs Planiglob der Antipoden

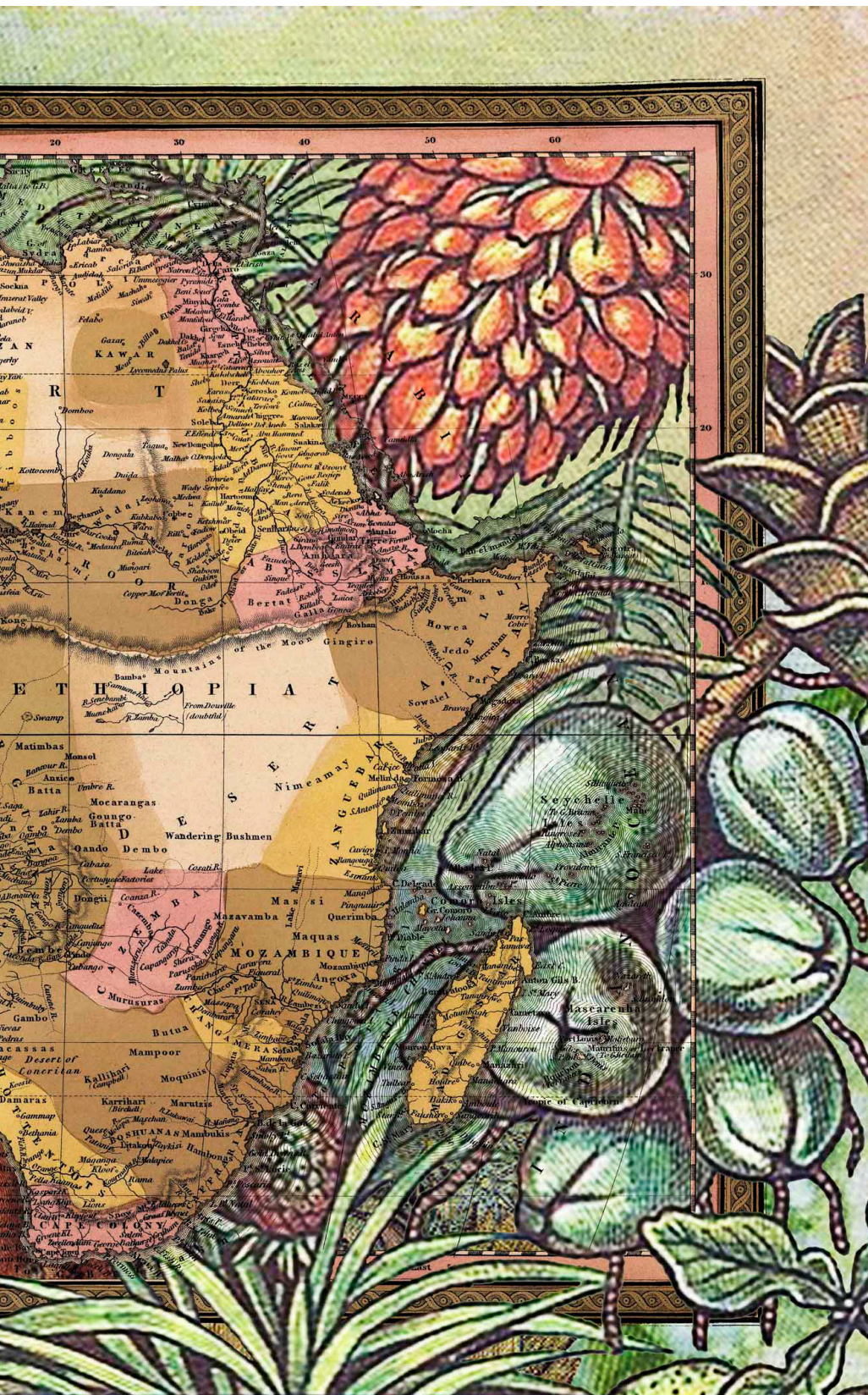




Figures 1817. Eslam or the Countries which have professed the Faith of Mohamet







Figures 1850. Various Empires, Kingdoms, States and Republics

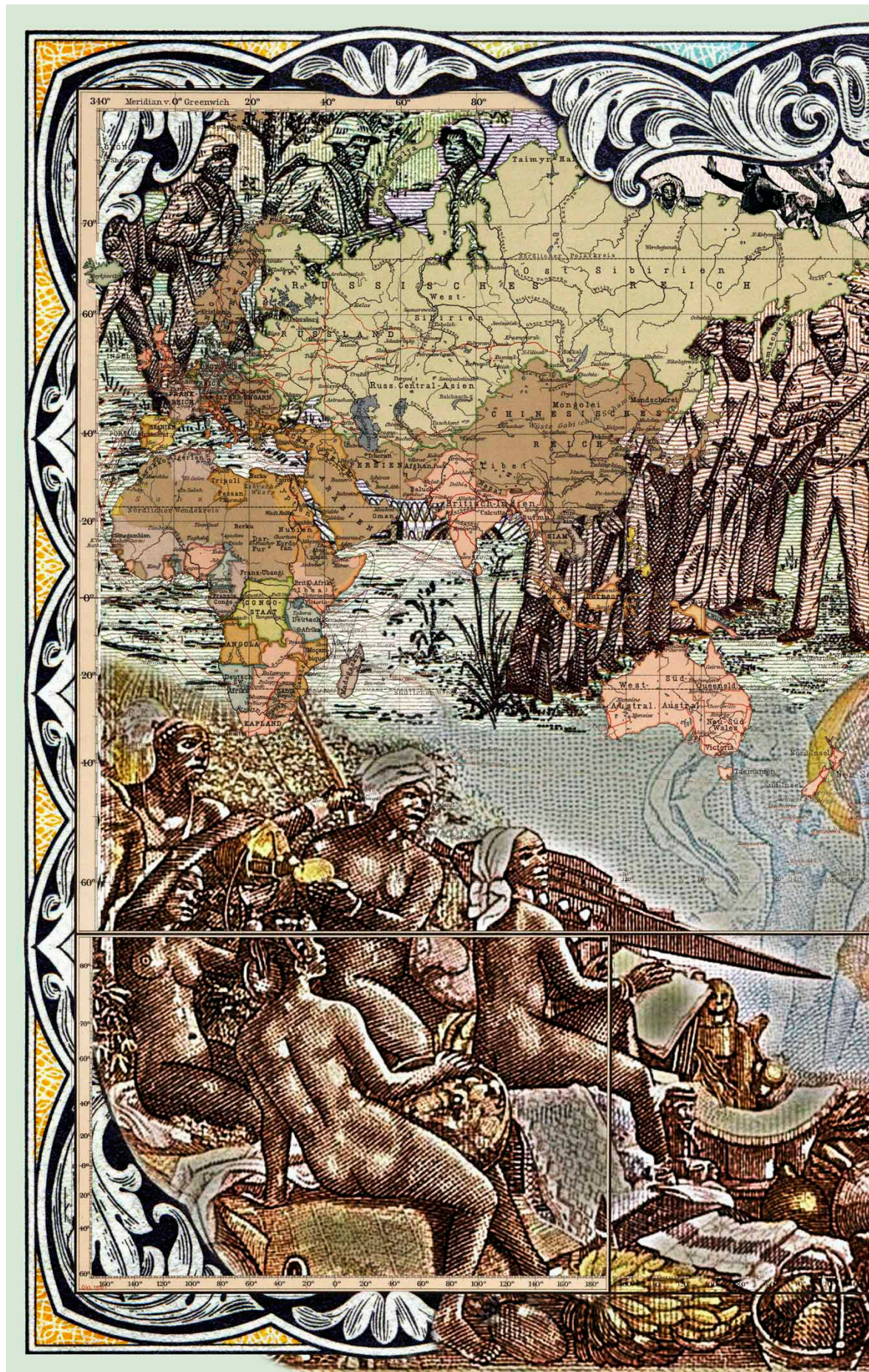
Plate III.

A





Figures 1867. Principal Countries of the World





Figures 1899. Weltverkehrs und kolonialbesitzen



CIAO CIAO! BELLO CIAO!

Ruben Montini













Vanessa Opoku

NAIVE AND SO PEACEFUL
JUST ME THE HUTS
AND BEAUTIFUL ANIMALS
THIS MUST BE IT
LET'S PUT THEM ALL INTO
G 100 STARE AT THEM
AND CALL IT EDUCATION

G

SKIN AS DARK AS THE SKY
AND TEETH BRIGHTER THAN
THE MOON
AND HOW THEY JUMP
LET'S PUT THEM ALL INTO
A ZOO STARE AT THEM
AND CALL IT EDUCATION

AFRICA
A NATION TRU
SIMPLE BUT
THE KAISER
LET'S PUT THE
A ZOO STARE
AND CALL IT

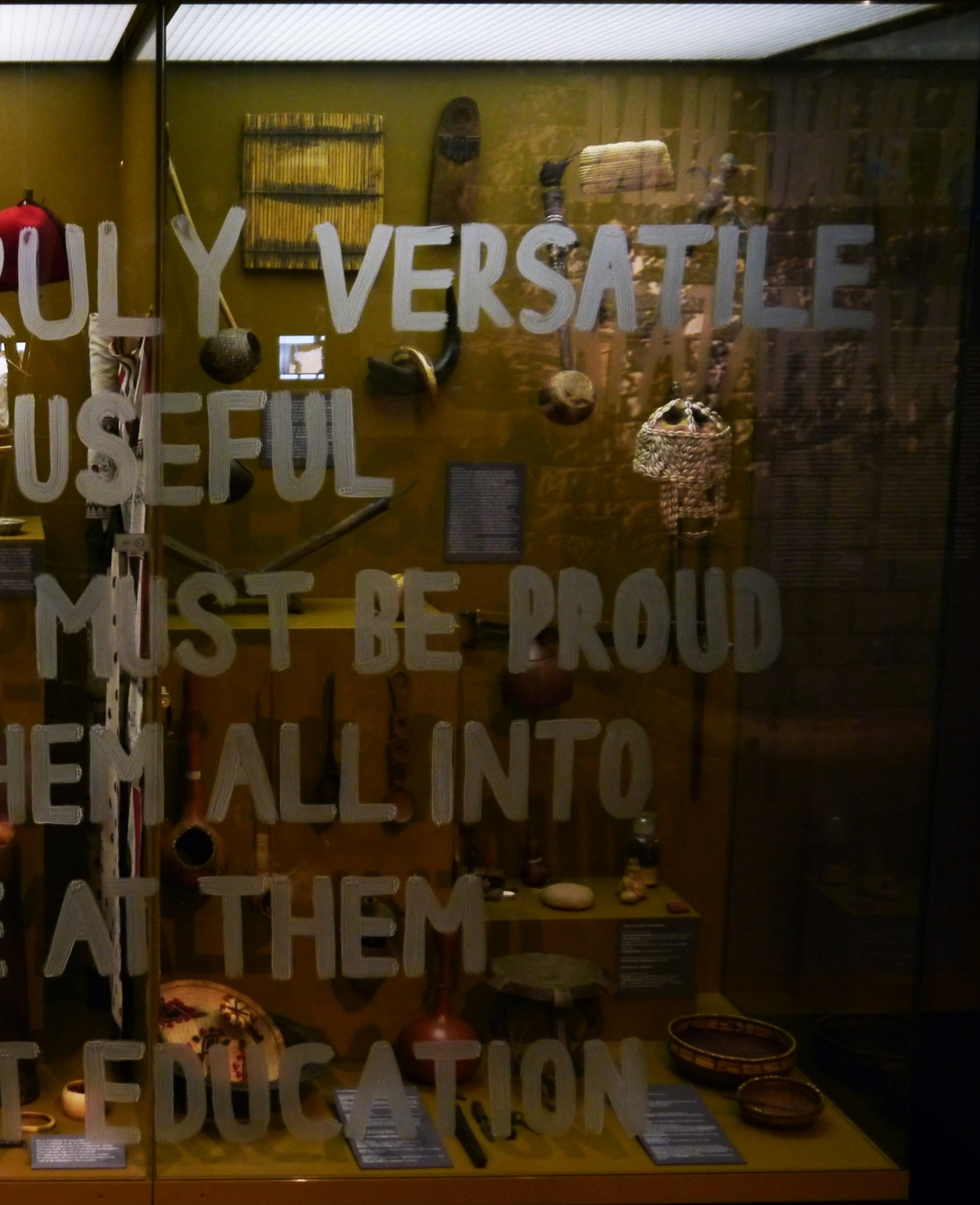


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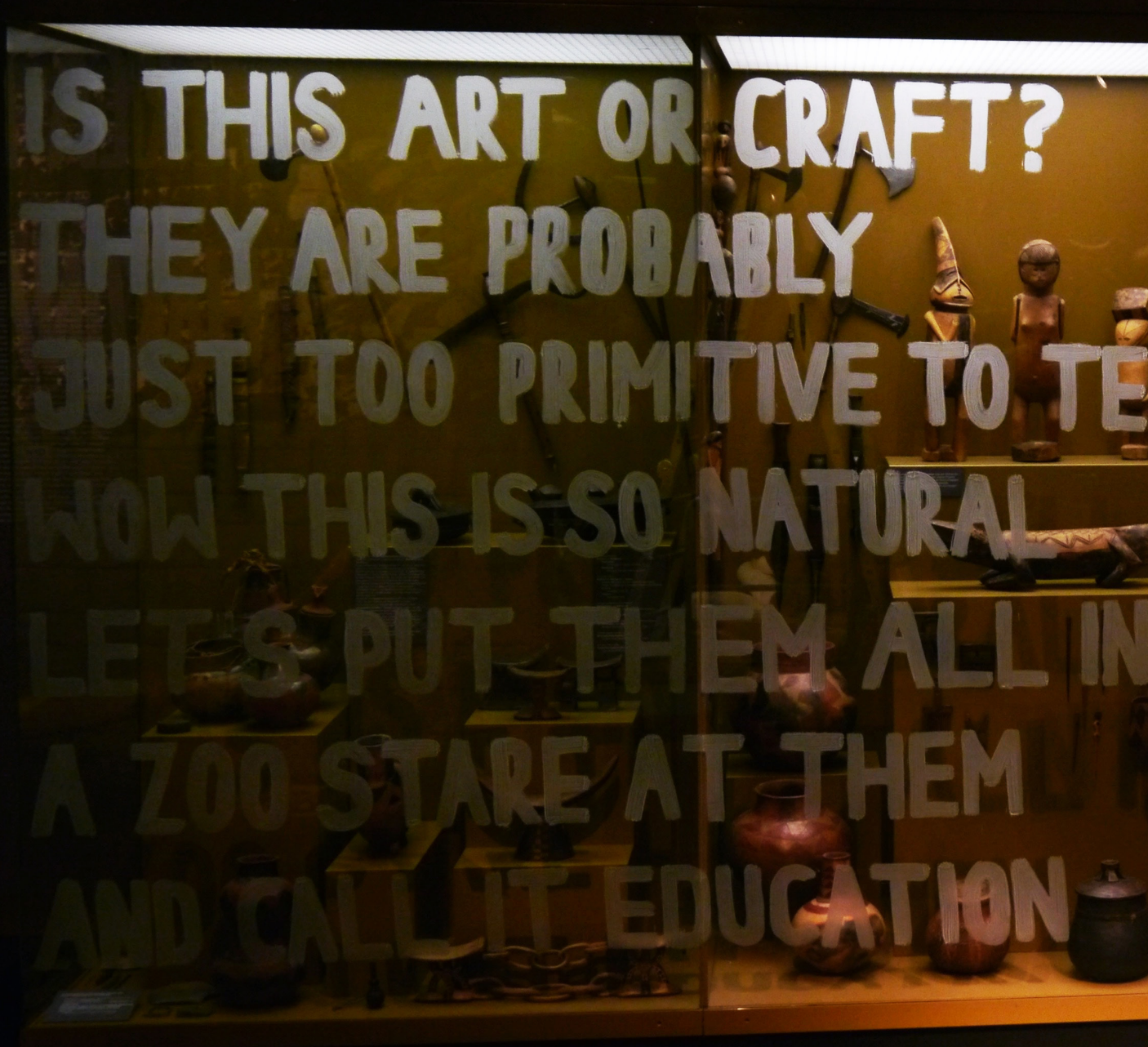


e und Simbabwe

ONLY VERSATILE
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MUST BE PROUD
THEM ALL INTO
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EDUCATION



IS THIS ART OR CRAFT?
THEY ARE PROBABLY
JUST TOO PRIMITIVE TO TE
NOW THIS IS SO NATURAL
LET'S PUT THEM ALL IN
A ZOO STARE AT THEM
AND CALL IT EDUCATION



LE

TO

NAIVE AND SO PEACEFUL
JUST ME THE HUTS
AND BEAUTIFUL ANIMALS
THIS MUST BE IT
LET'S PUT THEM ALL INTO
A ZOO STARE AT THEM
AND CALL IT EDUCATION

THE SITUATION OF SITDOWN COMEDY

My name is Maysoon Zayid, and I am not drunk, but the doctor who delivered me was. He cut my mom six different times in six different directions, suffocating poor little me in the process. As a result, I have cerebral palsy, which means I shake all the time. Look. It's exhausting. I'm like Shakira, Shakira meets Muhammad Ali.

~Maysoon Zayid,

TEDWomen Talk, "I Got 99 Problems...Palsy is Just One," December 2013

By some accounts, Maysoon Zayid—Palestinian-American actor, comedian, teacher, and activist—is one of North America's first female Muslim comics and the first person to perform standup in Palestine and Jordan. However, this narrative is somewhat inaccurate as Zayid is not a standup comedian but a sit-down comic, and her situation as such opens a great many questions regarding the geography of comedy, especially disabled comedy.

Everything is situated—located in time and space—so that everything is open to questions of geography. Comedy has a situatedness unto itself because it relies on timing and placing. And, disability comedy (such as sitdown comedy) has a geography all its own because it functions always at the intersection of the linguistic and the gestural. Because disability comedy requires a relationship among discourse, movement, and gesture, it marks a specific relationship among carnality, social and political institutions, spatial scales and arrangements,

conceptual and ideological frameworks, spatial competence and barriers, appearance, technologies, conformity, and economics. Thus, it intersects with almost all aspects of geographic considerations of space, place, and the relationships between people and their environments—built and performative.

Many contemporary geographies of disability have rejected medical and rehabilitative conceptions of disability in favor of socio-political and structural (situational) conceptions. They have shifted from physical or personal citations (locations) of impairment to more complex attitudinal or relational models recognizing and responding to the connections and effects among inclusion and exclusion, embodied narratives and discursive practices, and the facilitating and debilitating aspects of techniques and arrangements. In short, they have drawn on complex articulations of the times and spaces of bodies.

Interestingly, such articulations have always been at the core of sitdown comedy, where comedians ground their humor in the very oscillating ab/normal spacetime of their displayed corporeality.

Perhaps the first publically recognized sit-

down comedian was the American Chris Fonseca. “Crazy Legs,” as he has been known on stage since the 1980s, was the first person with a visible disability to perform a set routine on *Late Night with David Letterman* in the 1990s. Fonseca’s comedy develops from his situation not despite his situation, as in the *Late Night* skit we see him in a wheel chair, opening with the line, “It’s great to be in New York. I’m originally from Colorado, and when people find that out, they ask me, “Do you ski?” [Laughter]. “Nooo... I’m too busy sky-diving.” [Applause]. Fonseca, visibly centered and stationary in his chair, relocates the stares of the present audience to the absent looks of the imaginary speakers in the joke. His humor here and now projects a laughable there and then as it asks, “Can you not see I use a wheelchair?” letting the present audience laugh at the knowledge its looks have gained. The linguistic and gestural levels of the joke require a visible acknowledgement, then, of his situation as a wheelchair user and his deployment of his chair as an extension of himself (not a hindrance to his mobility).

Fonseca has been part of a group of disabled comedians (some who sit and some who stand, sometimes with and sometimes without crutches): Geri Jewell, Greg Walloch, Josh Blue, Francesca Martinez, Zach Anner, Will Marfori, Steven Lee, Nina G, Eric Mee, Loren Kraut, Queenie TT, Michael O’Connell, and many others. Throughout their routines, these comedians inhabit the strange spacetime of their displayed corporeality, constitutive artifacts and prosthetics, and transposition of the looks (stares) of audience members. Many of their acts involve the same technique. They require the present audience to acknowledge something situated at the intersection of their impairments, adaptations, and the spacetime around them by imagining an absent audience that refuses this acknowledgement and laughing at this fantastic incongruity.

During her TEDWomen Talk, Maysoon Zayid performs a similar movement and gesture in the first minute of her act. She begins center-stage in a seated position as she introduces herself and explains her situation. She is not what she is sometimes misrecognized as—intoxicated. Rather, she shakes because she has a form of

a neurological disorder that affects body movement, muscle coordination, and balance, and she is in this situation because a doctor injured her when he delivered her while he was intoxicated. She locates her impairment and its history. Then, she calls the audience to recognize her location displayed before them when she stands up and says, “Look. It’s exhausting.” With that gesture and those words, she invokes the past medical malpractice’s traces in the present situation—the chair, her shaking body, and her sometimes slurred speech—mocking the doctor and other misrecognitions of her situation. This spatial-temporal movement between present/absent and acknowledgement/denial functions as the landscape of disability comedy

In conjunction with this located stage display, though, Zayid’s career also calls up the geography of comedy across multiple global locales—challenging further misrecognitions regarding disabled mobility. Zayid continues her talk by discussing how she learned to stand, walk, dance, and perform in public and on television. She also discusses her move across the United States to study theater in Arizona as well as her annual journeys to the Middle East. When she was younger, she visited to maintain a sense of where she came from. Later, she visited to perform comedy—the place she has gotten to.

DEMOCRACY MAKE-UP

Brian Springer









Brown Campaign Feed









SELF- PORTRAIT

Adalberto Abbate















CONVERT



NEW ALTARS

Leah Gordon



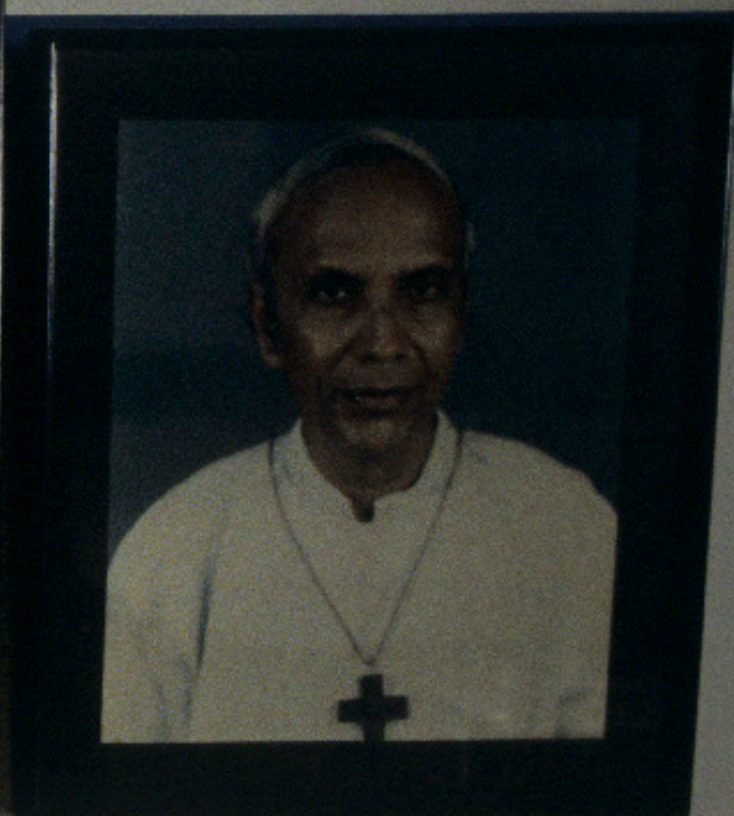




























LIVING LOS SURES

Diego Echeverria



Living Los Sures; an extensive documentary about the southside of Williamsburg, Brooklyn

Diego Echeverria's film skillfully represents the challenges residents of the Southside faced: poverty, drugs, gang violence, crime, abandoned real estate, racial tension, single-parent homes, and inadequate local resources. The complex portrait also celebrates the vitality of this largely Puerto Rican and Dominican community, showing the strength of their culture, their creativity, and their determination to overcome a desperate situation. Beautifully restored for the 30th anniversary premiere at the New York Film Festival, this documentary is an invaluable piece of New York City history.

Part omnibus film, part media archeology, part deep-map and city symphony, the project uses *Los Sures*, a brilliant work of cinema verité directed by Diego Echeverria in 1984, as a starting point for the investigations of more than sixty artists over the course of five years. It's a story of a longstanding Latino community that is defeating displacement and surviving the growth machine. It restores a lost film, remixes local histories, reinvestigates the Southside

today, and hopes to reunite a neighborhood around a sustainable future.

In the early 80s, *Los Sures* was one of the poorest neighborhoods in New York City. In fact, it had been called the worst ghetto in America. Shot in 1984, Diego Echeverria's film skillfully represents the many challenges the community faced: drugs, gang violence, crime, abandoned real estate, racial tension, single-parent hood, and inadequate local resources. At the same time, the documentary also celebrates the vitality of this largely Puerto Rican and Dominican community, showing the strength of their culture, their creativity, and their determination to overcome sometimes desperate situations. Beautifully restored just in time for the 30th anniversary of its original premiere at the New York Film Festival, *Los Sures* is a piece of New York City history.

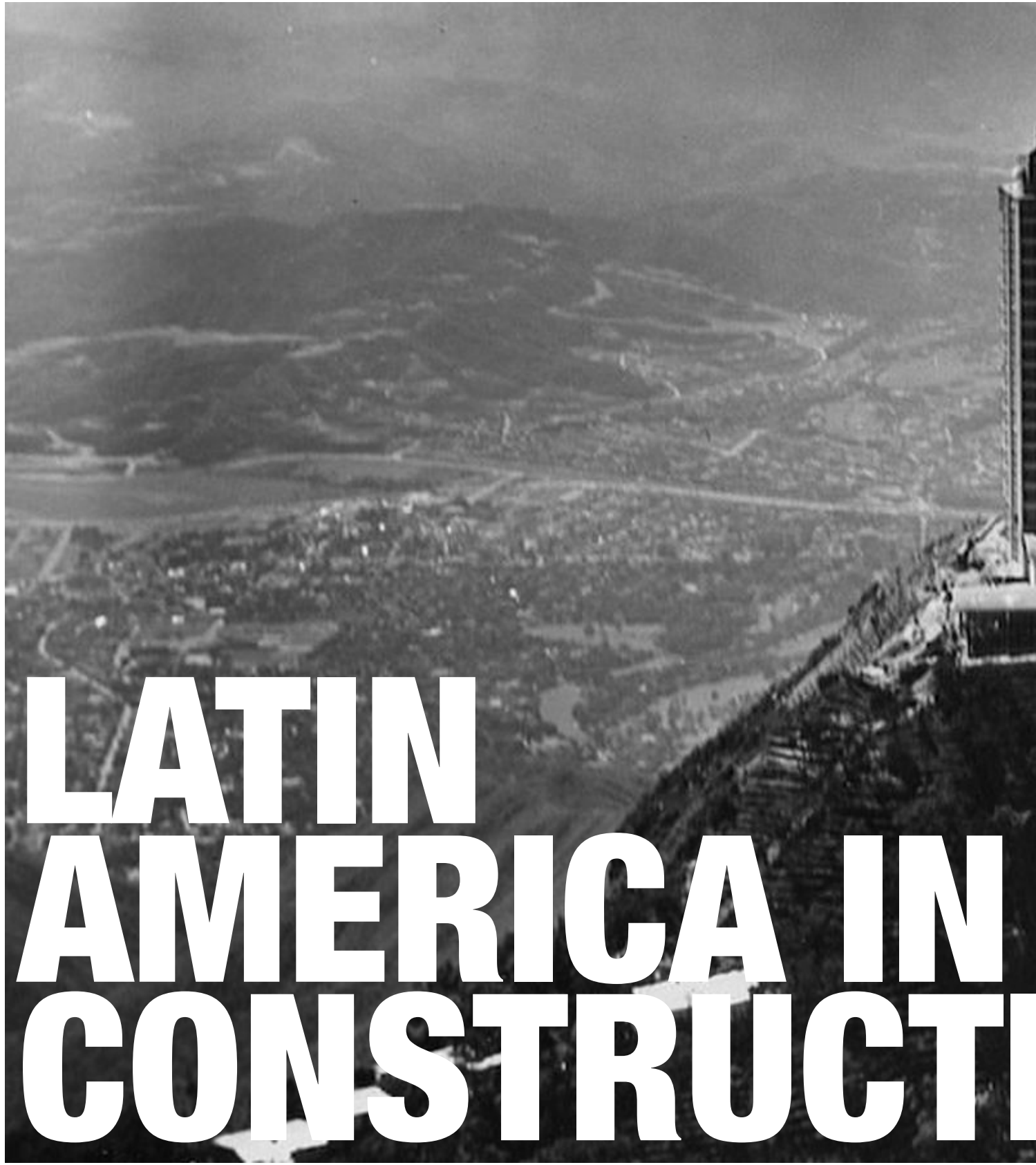




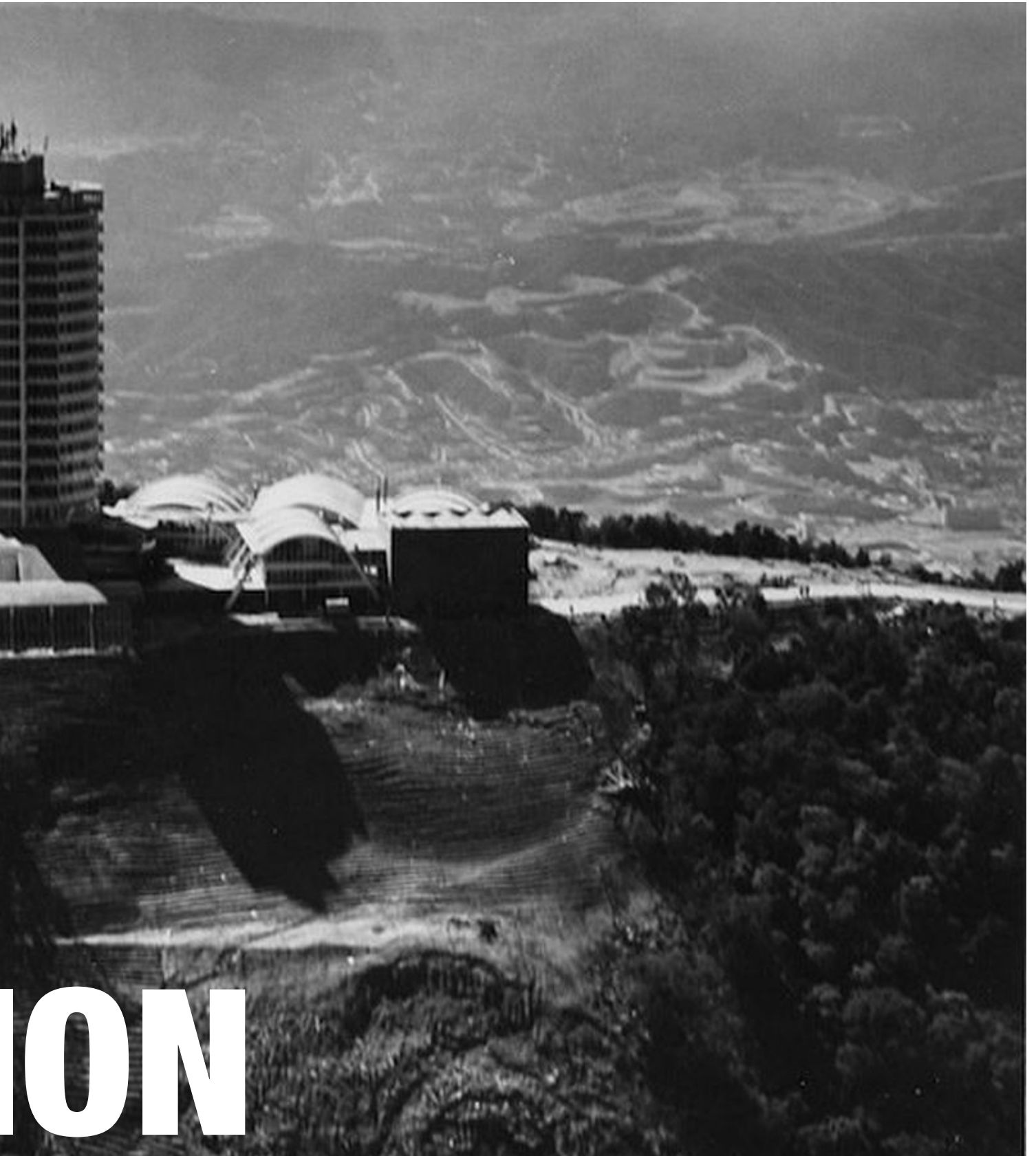








LATIN AMERICA IN CONSTRUCTI



Tomás José Sanabria. Hotel Humboldt, Caracas, Venezuela, 1956

Latin America in Construction: Architecture 1955 - 1980
Museum of Modern Art, NYC
March 29–July 19, 2015

In 1955 The Museum of Modern Art staged Latin American Architecture since 1945, a landmark survey of modern architecture in Latin America. Published in conjunction with a new exhibition that revisits the region on the 60th anniversary of that important show, Latin America in Construction: Architecture 1955–1980 offers a complex overview of the positions, debates and architectural creativity from Mexico and Cuba to the Southern Cone between 1955 and the early 1980s. The publication features a wealth of original materials that have never before been brought together to illustrate a period of self-questioning, exploration and complex political shifts that saw the emergence of the notion of Latin America as a landscape of development. Richly illustrated with architectural drawings, vintage photographs, sketches and newly commissioned photographs, the catalogue presents the work of architects who met the challenges of modernization with innovative formal, urbanistic and programmatic solutions. Today, when Latin America is again providing exciting and challenging architecture and urban responses, Latin America in Construction brings this vital postwar period to light.

Ismael Ogando. Professor, during a key quarter century. what was the primal intention behind this project? Most of us in the United States, including architects, have only a superficial awareness of the

Barry Bergdoll. The main intention was to show to audiences in the United States the radical originality and range of architecture in Latin America during a key quarter century. Most of us in the United States, including architects, have only a superficial awareness of the creativity of the period in the vast region to the South of the United States, and most of us have been given to believe that the architectural expression



there was largely derivative of European and US models. Our aim was to show that the issue is much more complex and that the countries of Latin America realized structures that deserve to be celebrated among the great achievements of modern architecture.

IO. What would you explain is the relevance in dusting previous epistemological productions for revision? And, when did you start to structure this exhibition project?

BB. The 1955 exhibition was a photographic field report on contemporary architecture of the previous decade, This is a historical inquiry into a quarter century that ended thirty-five years ago. We began work on this project in 2008 with a meeting of experts from most of the countries represented in the show hosted by the Wolfsonian and the University of Miami.

IO. I have always had love for architecture myself, but like a song in a foreign language, which I can appreciate and enjoy, yet do not fully understand. What would you explain our readers, is being done with this project as a way of introduction to the exhibition, which obvi-

ously goes beyond facades and carries a deeper message?

BB. In many of the projects that we highlight we see explorations of novel relations between interiors and exteriors, merging of the main spaces of a building with the public space of the street or neighbourhood. in a period when we think of Latin America in terms of privatized and defended, even barb-wired space, it is enlightening to see the exploration of different types of architectural space and social relations.

IO. As it might be well understood, hegemonic discourses are intertwined within ways we see and understand, these liaisons comes to be a dilemma in the fields of art mediation, how did the curatorial method implemented managed this issue in the re contextualization of the exhibition?

BB. We worked hard to try to make audiences aware of our inherited northern perspective (hence the invitation to enter the first gallery on a map of latin america entered from the south) and also to work with a committee of advisors from across Latin America to guide us to materials. The curatorial team brought together voices

from Argentina (Liernur), Brazil (Comas), puerto rico (del Real) and United States (me).

IO. As it is argued by Joaquin Weiss, the socio-cultural of architecture set on a political background underlined a notion of organic development in the Latin American architecture practice of this period, but the political scenario in most of Latin America is framed in a very agitated climate, does not this place Latin American modernism as part of the colonial legacy?

BB. Are you asking if using the overall regional concept of Latin America is a neo-colonial concept?

IO. That as well, but also wondering if there is any intention in bringing these dialogues into their original context in the future?

BB. Do you mean by this if we want to show this exhibition in Latin America? If you do the answer is that we would very much liked to have done so but we weren't able to reach an agreement with a partner there in the short time frame we had to look. Very sorry not to be showing this rich body of material in a Latin-American city.



Small informational label.



Small informational label.





© Thomas Griesel; Courtesy of The Museum of Modern Art, New York, 2015

Renato Gómez

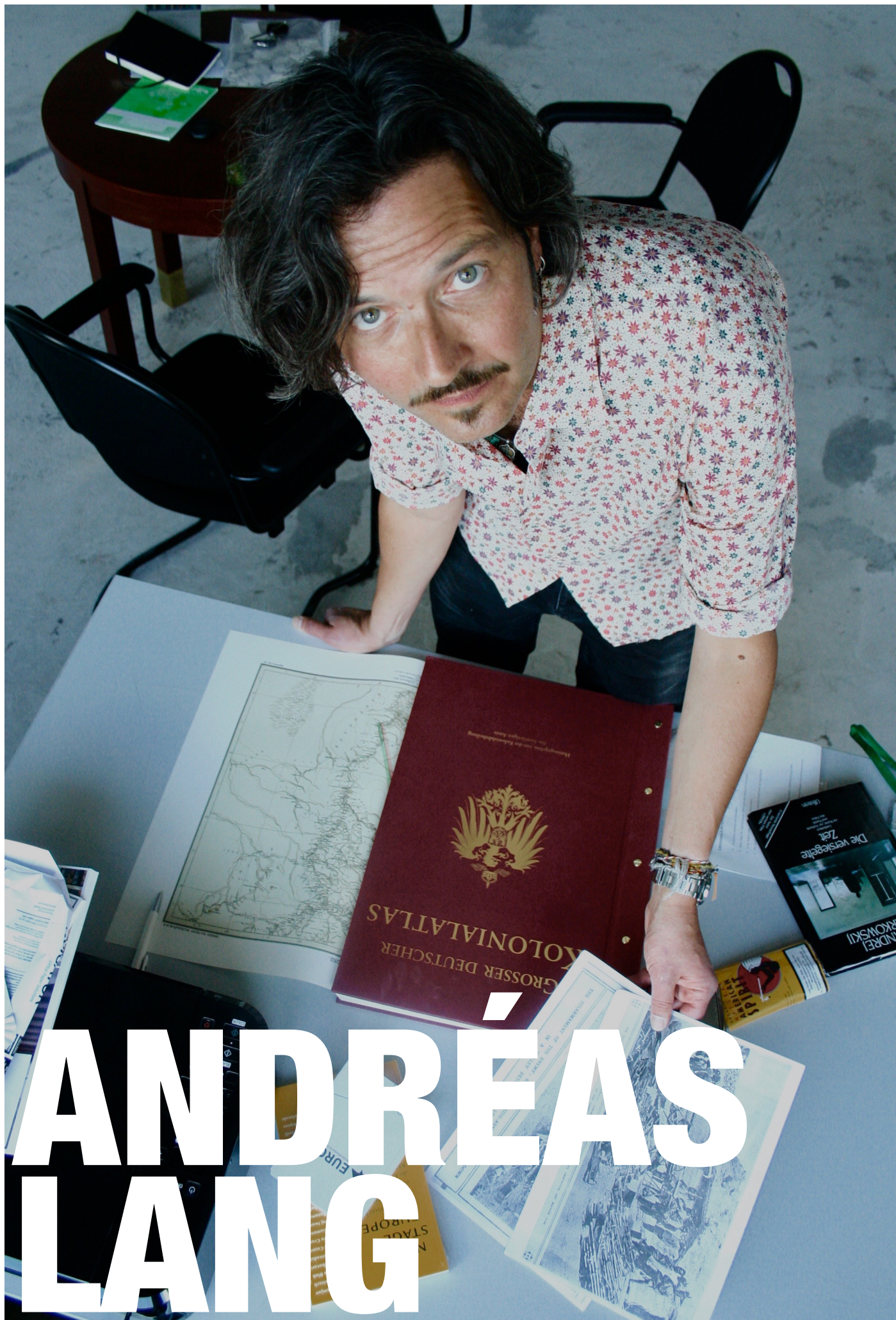
UNTITLED

Tu ano es el centro de una religión difusa. De mi ano tu mayor instinto, un chorro marrón de masa que ya no palpita. Si no fueran heces tal vez cúmulos de sangre y semen, consumidos bultos que encarno acaso; devenir el invasor de mi propia sangre, el miembro invertido que jamás opera.

Si encontrara este dolor una extensión de carne a su costado abierto. Si diera a este dolor el sentido secreto del sueño santo, la natividad y el rito, sometido a encontrar a Dios al temblor de tus rodillas.

Pero qué padece tu raza que no la mía si yo también sudo y cobijo liendres, si me sale caca y mi moco compite con el tuyo al borde de las mismas junturas.

Pero qué padece tu raza que no la mía si tu piel se quiebra y destiñe al resto, apestas a desprestigio y victoria paria. De otra parte encima mío peores traumas configuran.



Studio visit at the Auswärtiges Amt, Berlin Spring, 2016

The Berlin Federal Ministry holds an Artist-In-Residence for the first time. During three months, the photography artist Andréas Lang will open his studio on the rooftop of the Auswärtiges Amt (Foreign Office) and while working on an exhibition on German colonialism in Africa.

Lang travelled to key locations in East central Africa, following the ghost traces of the almost forgotten German presence in the area, capturing eerie atmospheres and landscapes in photographs. GROUND was invited to a studio visit where we had the chance to speak about this project soon-to-become exhibition.

Ismael Ogando. During this trip, how was the process to place yourself in the new context, by travelling to Cameroon having preconceived ideas in your mind, how was the process, did you feel confronted? How did you negotiate your expectations with the reality of the land?

Andréas Lang. Well, one never knows what is going to happen when you anticipate a place where you are travelling to for work, bringing

along all the images that one cognitively archive through research previous to a physical encounter with the place in question. In a way the place turns into an imaginary place, then it blends with the real. There is where my photographs come from. It is hard to explain in words, somehow I try to transcribe this into pictures. When I look into the photographs I see this there, it is a real place, but somehow is not the actual place, at the same time, belongs

to the past, but not the past as one can understand, it is there...

IO. When I came for the to the small public reception although it was a social situation, the photographs shown really captivated me, specially the large formats, this landscapes seem to be frozen in time, like eerie portraits of a dystopian land, they have no geographical coordinations outside your explanations.

AL. As I was saying just as history blends with mythology.

IO. As this allegory of the Chimera, a creature materialised out of its own immateriality...

AL. That is the interesting part of subjectivity and documentation, such narratives as history is, are normally used and abused, for instance, since we are inside one of those buildings, what the Third Reich did. And what is happening in other countries as

well, where political machinery turns into ideology historical imaginaries attached to a specific time.

IO. What about this picture? (see page 256)

AL. This is a picture taken in Chad, in the border with Cameroon. This is the area where my great-grand-father was sent for service by the Schutztruppen (German colonial army)). This is one of the buildings I encountered on my trip, I am not sure but it seems like it was a sort of prison. I simply called it nameless building since I am not clear what it was and there is no reference to this building.

IO. What about this landscape? (see page 258)

AL. That's far in northern Cameroon, if it wasn't because of the Baobab trees and the distant wanderers in the picture one could not tell it is in Africa. For instance we have this fog in the picture,

which isn't actually fog, it is wind carrying sand from the Sahara, without this information and beside the Baobabs and the farmers, one could tell from a first glance it is a European landscape.

IO. I had this disquieting feeling from the small format pictures, I get this intense feeling, what is the difference between the pictures printed in one and another format? Why are they smaller? Or if there is no reason at all.

AL. Of course there is a reason, the difference in the format of the series delimits the distance one takes towards the pictures. With the bigger formats one needs to step back in order to appreciate them, as containing some monumental elements in them, making one get into the pictures by appreciating them. The smaller formats are more intimate, one needs to come close to it in order to enter the picture.

IO. Alright, so when is the

exhibition opening? Taking place at the Deutsches Historisches Museum isn't it?

AL. Yes, the exhibition opens 15th of September, now I just returned from my Congo-Cameroon field research and work mostly in the selection of the images. With the museum a collaboration with artist Em'kal Eyongakpa is being developed in order to have this artistic research project unbiased, making it work in different levels. But still is a long way to there, I am excited.

IO. I am pretty excited myself about the exhibition.





Nameless Building, Chad 2012





Northern Valley, Cameroon 2012





Viewpoint, Cameroon 2012

PRINCESSE

Dalila Dalléas Bouzar











Dalila Dalléas Bouzar; *Princesse*
12th Dakar Biennale, 2016

These portraits are painted after the famous photos of Marc Garanger taken during the war in Algeria, in regroupment camps. The purpose of these photos was to create identity cards, which helped the French army to control the movements of the population. Women were forced to lower their veil in front of soldiers, and experienced these sessions as a rape of their intimacy. These photos are a testimony of this independence war.

I have chosen to work after these photos because, primarily they moved me. Because they talk about women of my country, whom I identify myself with. My painting is a tribute to them.

My bias is not to denounce the humiliation that suffered these women. It is to get out of the victim role through the re-appropriation of these pictures. I wanted to show the beauty of these women, restore their dignity and say that despite the forced unveiling, these women still are princesses.

Ces portraits sont peints d'après les photos de Marc Garanger, prises durant la guerre d'Algérie, dans des camps de regroupement. Le but de ces photos était la création de carte d'identité qui permettait à l'armée française de contrôler les mouvements de la population. Les femmes contraintes de baisser leur voile devant l'objectif ont vécu ces séances comme un viol de leur intimité. Ces photos sont un témoignage de cette guerre d'indépendance.

Si j'ai choisi de travailler d'après ces photos, c'est avant tout parce qu'elles m'ont émue. Parce qu'elles parlent des femmes de mon pays auxquelles je m'identifie.

A travers mes peintures, J'ai voulu leur rendre hommage.

Mon parti pris n'est pas de dénoncer les humiliations qu'ont subies ces femmes. Mon parti pris est de sortir du rôle de victime en me réappropriant ces images. J'ai voulu montrer la beauté de ces femmes, leur rendre leur dignité et dire que malgré ce dévoilement forcé, ces femmes sont des princesses.



GRO

UND

APPENDIX

Abbate, Adalberto

(b. 1975, Palermo, IT)

Since 1998, Abbate has exhibited in numerous contemporary art spaces, among others.: Centre Pompidou, Paris, FR; Grimmuseum, Berlin, DE; Künstlerverein Malkasten, Dusseldorf, DE; Biennale-off, Cairo, EGY; Museo Palazzo Lucarini Contemporary, Trevi, IT; Musée Historique et des Porcelaines, Nyon, FR; Museo Mart, Rovereto, IT; Museo Riso d'Arte Contemporanea, Palermo, IT; Museum für Kommunikation, Bern, CH; Palazzo Della Regione, Milano, IT; Camerun Photo Festival, Buea, Camerun; Cantieri Culturali alla Zisa, Palermo, IT; Art Lab/ Venice Biennial, Venice, IT; Fondazione Arnaldo Pomodoro, Milan, IT; Fondazione Brodbeck, Catania, IT; Spazio Via Farini, Milan, IT; Ausstellungsraum Klingental, Basel, CH; GAM, Palermo, IT; Gallery Raiko Aleksiev, Sofia, BU; Museo Mandralisca, Cefalù, Palermo, IT; VAF-Stiftung, Frankfurt, DE. Together with Mario Consiglio develops the ongoing project MANIFESTO.

SELF-PORTRAIT:

damaged photographs in dimension 50x60 cm
© 2011

Andrialavidrazana, Malala

Andrialavidrazana graduated from Paris La Villette School of Architecture in 1996. Her "d'Outre-Monde" series was awarded the prestigious HSBC Prize for Photography, and released by the renowned Actes Sud publisher in 2004. She received the joint support of the Institut Français and the National Arts Council of South Africa through the France-South Africa Seasons 2012 & 2013 program for her project "Echoes (from Indian Ocean)", published by Kehrer Verlag in 2013.

Figures series pp. 164-175

© Malala Andrialavidrazana 2016

Bergdoll, Barry

Professor Bergdoll's broad interests center on modern architectural history, with a particular emphasis on France and Germany since 1750. Trained in art history rather than architecture, he has an approach most closely allied with cultural history and the history and sociology of professions. He has studied questions of the politics of cultural representation in architecture, the larger ideological content of nineteenth-century architectural theory, and the changing role of both architecture as a profession and architecture as a cultural product in nineteenth-century European society. In exhibitions at the Canadian Centre for Architecture and at the Museum of Modern Art, where he served as Philip Johnson Chief Curator from 2007 to 2013, Bergdoll has offered a series of exhibitions intended to offer more inclusive visions of subjects from Mies van der Rohe (and his relationship to garden reform and landscape), the Bauhaus, Henri Labrouste, Le Corbusier, Latin American post-war architecture, and most recently Frank Lloyd Wright.

Bergen-Aurand, Brian

Brian Bergen-Aurand teaches film and critical theory at Nanyang Technological University, Singapore, where he focuses on the intersection among cinema, ethics, and embodiment. He is the author of *Cinematic Provocations: Ethics, Justice, Embodiment, and Global Film*, co-author of *The Encyclopedia of Queer Cinema* (with Andrew Grossman), and co-editor of *Transnational Chinese Cinema, Corporeality, Desire, and The Ethics of Failure* (with Mary Mazzilli and Hee Wai Siam). He is the founding editor of the journal *Screen Bodies* (<http://journals.berghahnbooks.com/screen/>), was the sex and gender editor at *Clamor Magazine*, and writes about film, ethics, and embodiment from an anarcho-queer social collectivist perspective at *Foreign Influence* (foreigninfluence.com).

Buisan, Imanol

Imanol Buisan, (Terrassa, Barcelona, 1985).
Graphic designer, feminist, soon, cyclist, user,
artist and sometimes a dreamer.
He studied a B. A. (Graphic Design) in ESDi,
Barcelona and a B.A. (Advertisement & Public
Relations) in UAB, Barcelona.

In 2014, he started a daily, analog collage project still today, with it he found his own language and left behind others. Presently he works in book's artist, embroidery and collage. In 2015 he started an experimental graphic project called Asfalto, in it he explores the book understood as a graphic element. Buisan also was selected for the Annual 2015 book for Collective Collage Co. Currently contributes to fanzines Imbécil, Le nouveau, Wczasy Mag, Imposible, and is partner of Quaderns de les idees i les lletres. In 2013 Buisan was awarded by Swabs Stairs Festival, Barcelona.

Atemporal Land; collage: magazine paper, calendar carton. Variable dimensions: 210x250mm – 210x294mm

Adam Curse

Born in 1990 in Poland, is currently based in Berlin. In his practice uses various media such as photography, video, and digital.

Secret Diary;
Tumblr page, locked with password.
Screenshots by Ismael Ogando.
Layout by Ulrich Greene.
Password courtesy of the artist.
© 2015

Dalléas Bouzar, Dalila

Dalila Dalléas Bouzar (1974, Oran, Algeria; based in Berlin since 2010), graduate of École nationale supérieure des beaux-arts in Paris.

Princesse; oil on canvas, 50x40 cm,
Text and pictures courtesy of the artist
© Dalila Dalleas Bouzar 2015-2016

Echeverría, Diego

Living Los Sures;
Director Producer • Diego Echeverría
Associate Producer • Fernando Moreno
Executive Producer • David Loxton
Editor • Kathryn Taverna
Cinematography • Mark Benjamin
& Alicia Weber
Sound • Felipe Borerro
Production Manager • Ellen Tolmie

LOS SURES courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts.

Stills courtesy of UnionDocs Center for Documentary Art. 322 UNION AVE. WILLIAMSBURG BROOKLYN, NY 11211
More information: www.lossur.es

Gómez, Renato

Born in Lima, Peru, in 1977.

Holds a BA in Literature from the National University of San Marcos. Directed since 1998 Gí-rabel the poetry magazine. He published the plaque Bone Orbit (2002) through Literary Artifact (<http://go.to/artefacto>), digital poetry magazine from Sweden, directed by Monica Saldías. Has translated William Blake, Lenore Kandel, Delmore Schwartz, Adam Zagajewski, Diane di Prima and William B. Yeats. Also collaborates with the Tsé-Tsé magazine, Argentina directed by Reynaldo Jimenez. Has participated in several editorial projects as well as in magazines such as Etcetera, More Ferarum and Taller. As author has published Oileau (2004) and No Título (2009). He led the space rock band Serpentina Satellite. Now he has an alternative rock project called No Mightier Creatures. www.facebook.com/nomightiercreatures/

Sin título (untitled) 2009.
© Renato Gómez.

Gordon, Leah

Gordon is a multi-media artist who also curates, collects, researches, writes and directs. She works across a variety of media including film, photography and installations, often including commissioned sculpture and painting by Haitian artists. Gordon makes work on Modernism, architecture and religion; the slave trade and industrialisation; and class and folk histories. In the 1980's she wrote lyrics, sang, played ukelele and tin whistle for the feminist folk punk band, 'The Doonicans'. Gordon's film and photographic work has been exhibited internationally including the Museum of Contemporary Art, Sydney; the Dak'art Biennale; the National Portrait Gallery, UK; Parc de la Villette, Paris and NSU Museum of Art, Fort Lauderdale. Her photography book 'Kanaval: Vodou, Politics and Revolution on the Streets of Haiti' was published in June 2010. She is the co-director of the Ghetto Biennale in Port-au-Prince, Haiti; was a curator for the Haitian Pavilion at the 54th Venice Biennale; was the co-curator of 'Kafou: Haiti, History & Art' at Nottingham Contemporary, UK; on the curatorial team for 'In Extremis: Death and Life in 21st Century Haitian Art' at the Fowler Museum, UCLA and was the guest curator for the 2016 NYC Outsider Art Fair. In 2015, André Eugène, her partner, and Leah Gordon were the recipients of the Colección Patricia Phelps de Cisneros Travel Award for Central America and the Caribbean. Gordon has recently renounced her former passion, Trotskyism for Anarcho-Primitivism.

Itohan, Eniola

Itohan holds a master degree on audiovisual communication from Universidad Rey Juan Carlos de Madrid. She is a social photo-journalist currently based in Berlin.

Refugee Situation in Zákány, 2015.
Report: Hungary-Croatia border before the Hungary border closure.
© 2015

José Galindo, Regina

Born August 27, 1974. Galindo is a Guatemalan performance artist who specialises in body art. She was born in Guatemala City.

La Conquista; 2009. Human hair, variable dimensions.

Modern Art Oxford. Oxford, United Kingdom.
Courtesy of the artist and Prometeo Gallery.
Photo: da Pisani.

Richard Jordan, Luke

Luke's work is visceral in its explorations of what can be framed as the projections of the (collectivized) psyche over the material, and its inverse, the inscription of the material over the psyche, especially that which is noumenally remaindered as waste. Luke's work, whilst intersecting with current philosophical debates around relational and object oriented materialisms, very much distorts any rationalist privileging of access on the world through following a trajectory of contagion and the liminal via the writings of Artaud, Bataille, Kristeva, exhumations of Freud and Jung, with digressions into ritual, religious expression and mythology.

More information:
www.lukerichardjordan.blogspot.de

Living Conditions: Performance at Chelsea College of Art & Design, London, United Kingdom.
© 2012

Khalili, Bouchra

The Mapping Journey Project. 2008–11. Eight-channel video (color, sound). Installation view, Bouchra Khalili: The Mapping Journey Project, The Museum of Modern Art, New York, April 9–August 28, 2016. The Museum of Modern Art, New York. Fund for the Twenty First Century, 2014. © 2016 Bouchra Khalili. Digital image © 2016 The Museum of Modern Art. Photo: © Jonathan Muzikar

Courtesy of MoMA

Lang, Andreas

Lang is currently AArtist in Residence grant, awarded by the German Federal Foreign Ministry and Landesverband Berliner Galerien. Studio portrait and interview by Ismael Ogando.

"Nameless Building", Tchad 2012. Pigment print 104x128cm

"Northern Valley", Cameroon 2012. Pigment print 104x128cm

"Viewpoint", Cameroon 2012. Pigment print 74x91cm

© Andreas Lang

Logason, Úlfar

Úlfar Logason is a 23 year old photographer who grew up in the small harbour town of Hafnarfjörður, Iceland. When he was 10 years old he bought his first camera. It was a rather ugly, chunky, silver polaroid camera and from that moment on he shot everything around him that he found interesting. Influenced by the Reykjavík photography scene in his teens he quickly developed his own style of taking pictures. After moving to Berlin in 2014 he started focusing more on portraits and fashion. He is currently doing his bachelors degree in photography at the Berliner Technische Kunsthochschule.

More information: www.ulfarloga.blogspot.com

Things Neatly Organized; August 2012, Reykjavík Iceland.

Portrait series shot with Canon 450D.

© Úlfar Logasson

Low, Amanda

Amanda is a reformed australian fashion blogger, online marketer, and freelance writer based in Berlin. This is her second contribution for GROUND.

Montini, Ruben

Born in Italy in 1986. Lives and works in Berlin.

Artist's notes: *"Ciao! Ciao! Bello! Ciao! (Requiem for a dream), 2013 is part of my research analysing my position as European and, at the same time, a migrant within the Union. In a different way, if you compare to the older generations, mine has grown taking for granted the fact that we, Europe, are a Country. We are a reality, a real thing, not just a dream: no longer.*

Unfortunately, while living for several years on the move towards the most powerful Countries of the EU (UK, France, Germany, and the poor Italy), I have noticed that, for some of us, Europe is not that perfect, that ideal Land that I have always believed in.

I have noticed, unfortunately, that for too many people, Europe is just a bankrupt company; for others, Europe is a not-working political force. For me, and for many-many-many other Europeans, (hopefully the most of them), Europe is our Homeland, is something we cannot allow anyone to destroy. It is important, from my point of view, that Europeans look back at their own history to realise what we shared and still do, which is not a mere capitalist system, but a common cultural background, each Nation with its own peculiar differences, but still moving on the same ground, united by same values and cultural beliefs. For us, the young generation of Europeans, Europe is real. It is our. everyday Reality."

Ciao! Ciao! Bello! Ciao! (Requiem for a dream); 2013

Silk threads hand-embroidery on velvet

140 x 210 cm

Photo: Ilan Zarantonello, OKNO studio.

Private Collection.

Opoku, Vanessa

Opoku was born in 1992 near Cologne, Germany. Since 2012 she studies book arts and graphic design in the system design class at the Academy of Visual Arts Leipzig. She works with different mediums and materials but mostly installations and print like posters or books. Since she has an activist background, her works reflect the engagement with political issues, theories and realities. Her aim is to draw attention to struggles, inequality and to irritate the white heteronormative "taken-for-grantedness". She is also part of an all female techno DJ collective called "No Show".

Africa Bling-Bling Hakuna Matata:
buttermilk on glas/foil, light, variable dimensions
Part of the exhibition "fremd" at Grassimuseum
für Völkerkunde Leipzig, 2016
Documentation: Vanessa Opoku

Renaux, Pierre

Saturday afternoon train ride with Yu-Chia Hsu
from a party on the way to Naturkundemuseum.

Richter, Norbert Axel

Born in 1967 in Germany, studied meteorology, philosophy, sociology, and library science in Berlin; phd in philosophy (in Potsdam) in 2004, working in Berlin as freelancing editor/proof-reader for Conscriptum since 2006. Author of *Grenzen der Ordnung. Bausteine einer Philosophie des politischen Handelns nach Plessner und Foucault*. Berlin/New York (Campus) 2005. Richter also runs a blog;
<http://wandern-denken.de>

Was ist Eine Landschaft?;
written by Dr. Norbert Axel Richter
December, 2015
Translation by Ismael Ogando
Edited by Jasper von Buuren
Universität Potsdam, Institute of Philosophy.
© 2016

Springer, Brian

American television director and producer, and new media artist born in 1959.

Brian Springer spent a year searching for footage grabbing back channel news feeds not intended for public consumption. The result of his research was *Spin*. This 1995 feature-length documentary gives an insight into the perception of how television is used to try to control and distort the American public's view of reality. More information: <http://www.imdb.com/name/nm0819718/>

© Brian Springer

Tsivopoulos, Stefanos

Tsivopoulos lives and works between Amsterdam, Athens and New York. He studied at the Athens Fine Arts Academy (BA) and the Sandberg Institute Amsterdam (MA). In 2005-6 he was a Fine Art Researcher at the Rijksakademie van beeldende kunsten Amsterdam.

History Zero; 2013. © Stefanos Tsivopoulos, *History Zero*, (2013), Three channel video installation, duration 33 min.
Video stills Courtesy of the artist

Further information: <http://historyzero.gr>

Vidal, Wali

Dominican visual artist graduated from School of Fine Art Santiago, and Altos de Chavon School for Design. Vidal works across disciplines such as painting, video, installation and ceramic. Teaches at Escuela de Arte San Alejandro in Cuba, and La Romana.

La Situacion; Mixed media on canvas, variable dimensions. 2011 - 2015
A selection from large scale canvases from "*La situation*" and "*Viernes, Sabado & Domingo*" series for GROUND 1.03
© Wali Vidal Santos

Wiedenhöfer, Kai

Wiedenhöfer, born in Germany in 1966, received a MA in photography and editorial design from the Folkwang School in Essen and studied Arabic in Damascus, Syria. Since 1989 the focus of his work is mainly the Middle East. He has received numerous awards, as the Leica Medal of Excellence, the Alexia Grant for World Peace and Cultural Understanding, World Press Photo Awards, the Eugene Smith Grant in Humanistic Photography and lately the Carmignac Gestion Photojournalism Award. He has published three books with Steidl "Perfect Peace" (2002) , "Wall" (2007) and "The Book of Destruction" (2010) which was exhibited as a solo exhibition in the Musée d'Art Moderne de la Ville de Paris.

The Book of Destruction. Steidl
14 out of 160 pages.
ISBN-10: 3869302070
ISBN-13: 978-3869302072
Courtesy of the artist
© 2011

Zadro, Dijana

Photographer based in Berlin.
More information: <http://www.dijanazadro.com>
German Angst/Mai 1; Digital Photography.
May 1st. 2016. Kreuzberg, Berlin.
© Dijana Zadro

Zownir, Miron

Hailed by Terry Southern as the "Poet of Radical Photography" Miron Zownir's photographic work has been exhibited in galleries and museums in several countries from 1981 on.
All copies courtesy of the artist.
More information: <http://mironzownir.com/>
© Miron Zownir

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Cover by Pierre Renaux



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WORKERS FOR THEIR TRUST, TIME AND TALENT**

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